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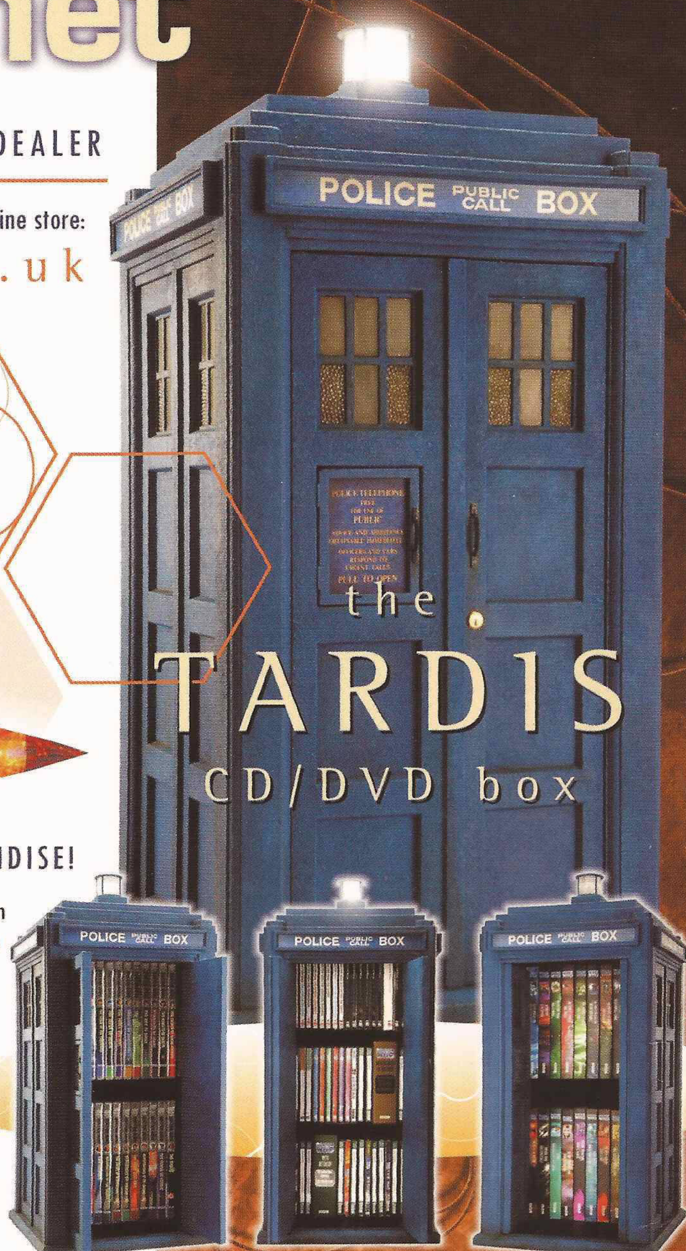

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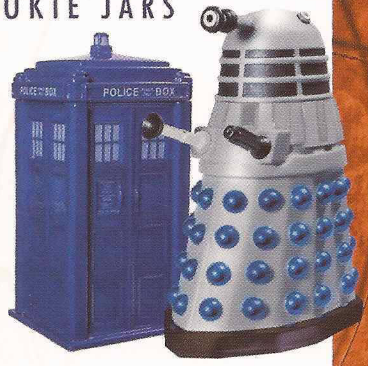

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DWM356 PULL TO OPEN...

EDITOR'S LETTER

IF YOU'RE NEW TO *DOCTOR WHO*, CAN I just take this opportunity to say – it isn't normally like this 'round here, you know! As those of us who've been following the Doctor's adventures for years and years can tell you, the last four weeks have been... *mental!*

Since last issue we've had the first series of *Doctor Who* in 16 years begin a 13-week run on BBC One. That, in itself, is incredible enough. And something us old hands never really thought we'd see, to be honest. But said series attracting almost 11 million viewers on its début, trouncing Ant and Dec in the ratings every Saturday, and beating the Royal Wedding and the Grand National in its third week... nope. None of us could have expected that. Even in our wildest and silliest dreams. I'm not even sure that most of us quite *believe* it yet! 11 million? Oh sweet lord...

And then, just as we were all spinning giddily around, with the joyful sound of people – *real people* – talking about *Doctor Who* in a positive way ringing in our ears, they go and announce a second series! And a Christmas Special.

A *Christmas Special*?! Several fans actually exploded at this point, I'm led to believe. Others only held on to their sanity because they were worried that they might miss *The Unquiet Dead* – I mean, do you get televisions in padded cells?

And then... Well, we all know what happened then. The news broke that Chris Eccleston, our Doctor, our saviour, wouldn't be returning for the second series. And things went mental all over again. And we're sad. We're sad because Chris is *brilliant*. But we're barely half-way through the Ninth Doctor's TV adventures. Not to mention books and comic strips.

So let's take a few deep breaths, take stock. It's not over – it's barely begun. And it might all be a bit mental, but it's also fantastically exciting.

The trip of a lifetime? Doesn't even begin to cover *this* thrill-ride...

Clay

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INSIDE: IT'S NOT EASY BEING GREEN

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DWM speaks to the BBC One Controller – the woman who saved *Doctor Who*...

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We go behind the scenes of Episode 2 and meet a carnival of monsters. Who'd have thought the destruction of Earth would take place in a Cardiff temple...?

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Dalek voice artist Nicholas Briggs gives us the inside story on the return of one of television's greatest villains!

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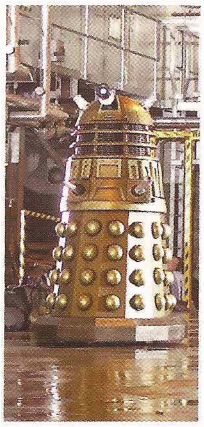

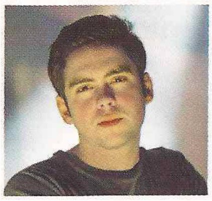

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Executive producer Russell T Davies knows just what's on all our minds this month...

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

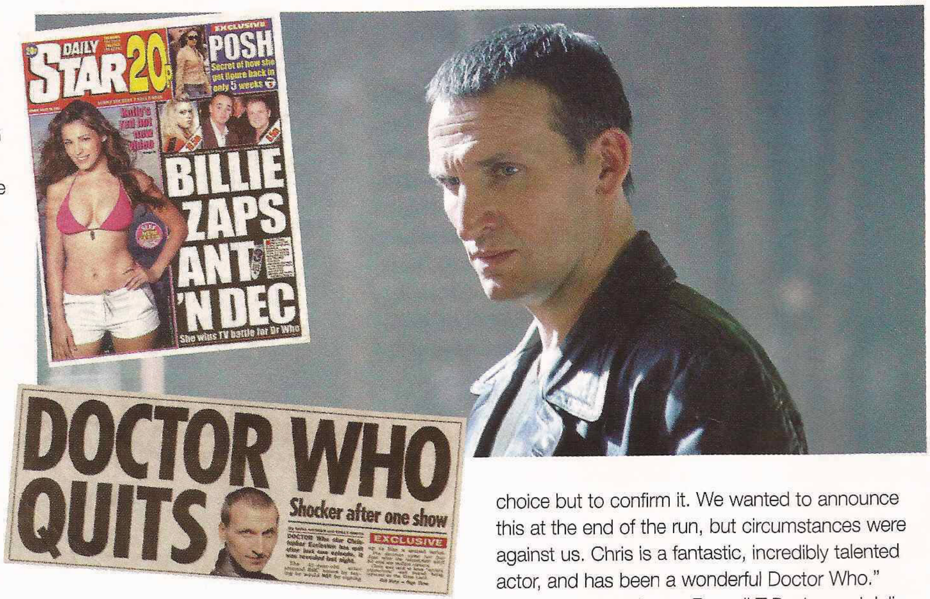
CHRISTMAS SPECIAL AND SERIES TWO CONFIRMED, BUT WE WAVE GOODBYE TO THE NINTH DOCTOR...

CHANGE AND RENEWAL

THE WEEK FOLLOWING TRANSMISSION OF *Rose*, the first episode of the new *Doctor Who* series, proved to be one of the most eventful in the programme's long history. The first episode achieved a colossal audience rating of 10.81 million – initially announced as 9.94 million before video recordings were factored in [see *Public Image*, page 8]. Executive producer Julie Gardner told **DWM**, "It was one of the great treats of my life, to be in the BBC Wales offices shortly after the ratings were announced! I swear, everyone was buzzing with it! It's a testament to this entire building, and all the crews working in Cardiff and South Wales, that we achieved this – it's exactly the sort of recognition they deserve. And we've just heard that the series première has done very well in Canada, with a remarkable increase of 50% in viewers for that timeslot. CBC is delighted, especially since *Doctor Who* was facing stiff competition against *American Idol*. Now we're looking ahead to next year and are already developing some exciting storylines!"

On Wednesday 30 March, Jane Tranter, the BBC's Controller of Drama Commissioning, announced that in light of the ratings success, she had commissioned a further 13-part series of *Doctor Who* and a Christmas Special, commenting, "I told myself I'd be completely and utterly thrilled if it got 6.5 million, but there was a little voice inside whispering, '4.5 million'!"

Then the first editions of Thursday morning's newspapers started to appear – most of them carrying the news that Christopher Eccleston had opted not to return for the next series, and many of them suggesting that actor David Tennant had already been appointed as his successor. Later that day the BBC issued a quote on Eccleston's behalf which had not been cleared. Four days later a statement was issued in which the BBC apologised to the actor for not consulting him over the quote.



DAILY STAR 20p

EXCLUSIVE

POSH

Secret of how she got figure back in only 5 weeks

BILLIE ZAPS ANT 'N DEC

She wins TV battle for Dr Who

DOCTOR WHO QUITS

Shocker after one show

EXCLUSIVE

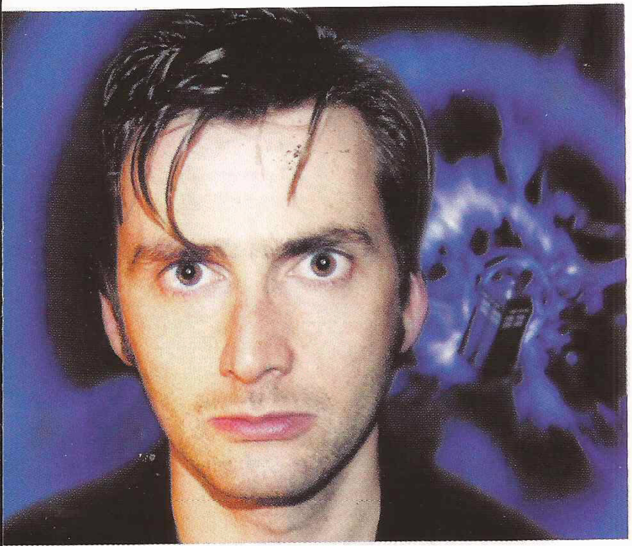
DWM asked the BBC press office for a statement on recent developments, and they told us, "Neither Chris nor the BBC chose to announce that he wasn't coming back for a second series. The story leaked to the press and we had no choice but to confirm it. We wanted to announce this at the end of the run, but circumstances were against us. Chris is a fantastic, incredibly talented actor, and has been a wonderful Doctor Who."

Executive producers Russell T Davies and Julie Gardner recently appeared at the Celtic Film Festival in Cardiff, and stated unequivocally that it was always planned that Christopher Eccleston would record just one series, and that it had been hoped that his Doctor's regeneration would have been a massive surprise to the audience. "You will see the story unfold on screen and it's brilliant," stated Davies.

The production team has confirmed that Billie Piper will be back as the Doctor's companion Rose Tyler for the Christmas Special and the new series.

STOP PRESS! CASANOVA, BLACKPOOL & DALEK EMPIRE STAR ANNOUNCED AS THE TENTH TV DOCTOR

DAVID TENNANT **IS** THE DOCTOR!



JUST AS DWM WAS GOING TO PRINT ON 15 April, the BBC Press office confirmed to us that Scots actor David Tennant had won the role of the Tenth Doctor.

Tennant, who was born on 18 April 1971 (between Episodes Two and Three of *Colony in Space*, fact fans!), has become a very familiar face on television, particularly over the past few months. He played the lead role in Russell T Davies' lavish three-part drama *Casanova*, which recently finished its run on BBC One having broken audience records for its BBC Three debut. He was also DI Peter Carlisle in the recent BBC One series *Blackpool*, and last month he took the role of Briscoe in BBC Four's live broadcast of *The Quatermass Experiment*. His other recent television roles include *He Knew He Was Right* (2004), *The Deputy* (2004), *Bright Young Things* (2003), *Randall and Hopkirk (Deceased)* (2000), and *The Mrs Bradley Mysteries* (1999).

His film credits include the role of Barty Crouch Jr in the forthcoming movie *Harry Potter and the Goblet of Fire*, due for release this autumn. He even appeared alongside current Doctor Christopher Eccleston in 1996's *Jude*.

David may already be a familiar name to **DWM** readers – he is a regular contributor to Big Finish's audio *Doctor Who* series, having had roles in *Colditz* (2001); *Sympathy for the Devil* (2003); *Exile* (2003); and *Medicinal Purposes* (2004). He played the role of Galanar in all six parts of Big Finish's recent audio series *Dalek Empire III*, and had a role in BBCi's 2003 *Doctor Who* webcast *Scream of the Shalka*. He is also, famously, a huge *Doctor Who* fan and a **DWM** subscriber!

Even before the announcement, many

▶ p12

Meet the good, the bad and the ugly in our **Episode 2** set report!

▶ p22

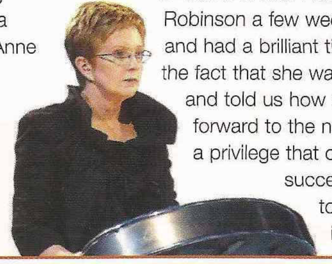
Spend a month with a Dalek, as **Nicholas Briggs** heads for Cardiff!

▶ p38

Meet the actors beneath the latex as we unzip the Slitheen!

EPISODE 12'S TITLE REVEALED, PLUS AN UNUSUAL GUEST STAR...

BEWARE THE BAD WOLF

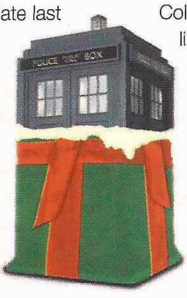


THE *DOCTOR WHO* PRODUCTION TEAM has confirmed that the forthcoming Episode 12, *Bad Wolf*, will feature a special guest star in the shape of Anne Robinson (right), the presenter of popular BBC quiz show *The Weakest Link*. Phil Collinson tells us, "We're delighted to announce a cameo voiceover by Anne Robinson in Episode 12 – playing the Anne Droid! If you're wondering exactly what that means, you'll have to wait and see. Russell and I met with Miss Robinson a few weeks ago, to record the lines, and had a brilliant time – she was delighted by the fact that she was appearing in *Doctor Who*, and told us how much she was looking forward to the new series. It's an honour and a privilege that one of the busiest and most successful women in television took time out to help us, and it's very much appreciated."

DOCTOR WHO PRODUCER REVEALS PLANS FOR FESTIVE EPISODE

CHRISTMAS PRESENT!

THE FORTHCOMING CHRISTMAS SPECIAL will be written by Russell T Davies, but its running time is yet to be confirmed. "We're absolutely delighted by this, and genuinely appreciate the support and optimism we're getting from Lorraine Heggessey and Jane Tranter at BBC One," Russell told us. "We've been talking about the possibility of a Christmas Special since late last year, but to be honest, I didn't think it would ever really happen! But then those wonderful ratings came in, which gave us the confidence to go ahead. I love Christmas Specials! Although, unlike *Lovejoy*, I can promise we're not going to Prague."



At this stage it is too early to guess whether the episode will be broadcast on Christmas Day itself (a Sunday this year), or around the festive period. Producer Phil Collinson tells us, "It's way too early to know – no one has mentioned a date to the production office. Christmas schedules are the most volatile, changeable and secret schedules of the lot – I think I can guarantee that we won't know the transmission date until December 2005."

Collinson also clarified when the Special was likely to go before the cameras: "Shooting dates have yet to be confirmed, although it's thought that the filming schedule will more or less follow last year's pattern. The Special will become part of the overall recording, and we'll treat it as though we're simply doing 14 episodes, rather than 13. But these things can change – we're all slaving over calendars and spreadsheets right now!"

---

bookmakers were refusing to take bets on the identity of the next Doctor, believing that David Tennant had already won the role. Bookmakers William Hill commented, "It appears that the BBC has moved quickly to secure David Tennant's services following the departure of Eccleston... making it impossible for us to open a book."

IN A BBC STATEMENT, EXECUTIVE PRODUCER Julie Gardner said: "Christopher Eccleston has given an exceptional performance as the Ninth Doctor. David Tennant is a great actor who will build on the excellent work already done by Christopher in establishing *Doctor Who* for a new generation."

Russell T Davies added: "Christopher Eccelston's wonderful Doctor has reinvented the role, so that it now appeals to the best actors in the land. I'm already writing David's first new adventure on board the TARDIS! Regeneration is a huge part of the programme's mythology, and I'm delighted that new, young viewers can now have the complete *Doctor Who* experience, as they witness their hero change his face!"

David Tennant himself said: "I am delighted, excited and honoured to be the Tenth Doctor! I grew up loving *Doctor Who* and it has been a lifelong dream to get my very own TARDIS. Russell T Davies is one of the best writers television has ever had, and I'm chuffed to bits to get the opportunity to work with him again. I'm also really looking forward to working with Billie Piper who is so great as Rose.

"Taking over from Chris is a daunting prospect; he has done a fantastic job of reinventing the Doctor for a new generation and is a very tough act to follow."

DWM asked producer Phil Collinson when we can expect to see Tennant's first series on BBC One? "We'll be going into production in the summer," Phil confirms, "with broadcast planned for 2006 – although as I keep saying, the BBC One schedule is a massive and complicated thing, and there are thousands of external factors which could cause changes. So bear with us, and we'll try to keep **DWM** informed. In the meantime, just be glad it's coming back! I know we are!"

More news on the new Doctor – and hopefully a quick chat with the man himself – next issue.

Turn to page 6 for more Series Two news!

OTHER NEWS

▼ DVD RELEASE DATES

The release dates for the four DVD volumes of new series episodes have now been confirmed by BBC DVD. Volume 1 (*Rose*, *The End of the World*, *The Unquiet Dead*) appears on 16 May; Volume 2 (*Aliens of London*, *World War Three*, *Dalek*, *The Long Game*) on 13 June; Volume 3 (*Father's Day*, *The Empty Child*, *The Doctor Dances*) on 1 August; and Volume 4 (*Boom Town*, *Bad Wolf*, *The Parting of the Ways*) on 5 September. All volumes, which contain no bonus material, will retail at £15.99. The complete series box set [above], containing a wealth of extra features, will be released on 21 November, priced £69.99.

BRIGHTON EXHIBITION IN MAY

Following our report last issue, Experience Design is now working with the owners of Brighton Pier to bring a feast of material from the new series to their soon-to-be-opened exhibition dome.

"This is a fantastic venue and an exciting location for such an exhibition," says Martin Wilkie of Experience Design, "and thanks to the continued support from the production, we will be able to bring together one of the most spectacular collections from a single *Doctor Who* series to be seen by the public." The plans include areas showing many of the behind-the-scenes designs and models that have gone in to the new look production and creatures destined for display will include The Moxx of Balhoon, Autons, Jabe, the Doctor and Rose's costumes and even items from upcoming episodes.The exhibition is due to launch in the middle of May – keep an eye on the official exhibitions website at *www.doctorwhoexhibitions.co.uk* for news on the exact dates of the opening.

INTO 2006 WITH BIG FINISH

Big Finish producer Gary Russell has told **DWM** about the company's first *Doctor Who* audio plays for 2006, following on from the 2005 schedule revealed last issue.

January 2006 *Pier Pressure* by Robert Ross (Sixth Doctor); **February** *Night Thoughts* by Ed Young (Seventh Doctor); **March** *Time Works* by Steve Lyons (Eighth Doctor).

Gary also revealed that September will see the publication of the company's latest short story collection, *Short Trips: Solar System*, with Christmas 2005 bringing *Short Trips:The History of Christmas* which will be edited by Simon Guerrier.

MORE NINTH DOCTOR BOOKS

BBC Books will publish three further Ninth Doctor hardcover novels in September, alongside a revised and extended paberback edition of Justin Richards' anniversary tome, *The Legend*.

EXCLUSIVE! FIND OUT WHO'S WHO FOR SERIES TWO – AS WE INTRODUCE THE NEW WRITING TEAM...

MEET THE NEW TEAM!

WITH ANOTHER SERIES OF 13 EPISODES confirmed, the *Doctor Who* production team has wasted no time in commissioning the next batch of scripts. Executive producer Russell T Davies will again be taking the lion's share of the episodes, with others being written by Mark Gatiss (one episode), Steven Moffat (one episode), Matt Jones (two episodes), Toby Whithouse (one episode) and Tom MacRae (two episodes).

Phil Collinson tells us, "We've been planning this since the beginning of the year, hoping and praying that the second series actually gets commissioned so that these great ideas could make the screen. Work has aready started, and at least seven scripts are currently underway. The early commission for next year has been a tremendous boost to the new writing team, and they can now attack their episodes, knowing that they will definitely be broadcast on BBC One. And we've had a chance to attract wonderful talent – with *Doctor Who* causing quite a stir in the ratings, we've been inundated with requests from writers and agents. These are the lucky few! Indeed, it's a shame that we couldn't include everyone we wanted – so let's start hoping for Series Three!

"Julie, Russell and I have chosen a mixture of old and new faces, all with bold, wild imaginations, to launch Series Two with wit, flair, energy, and, no doubt, plenty of scares along the way. As with last year, Russell has drawn up an overall plan for the whole series, with synopses of the tone and setting for each episode, although the writers then have absolute freedom to create what they want.

"This time, of course, with the Christmas Special, we've got 14 episodes in total, but for the 13-part series itself, we're planning the same mix as this year: seven one-off adventures, and three two-part stories. The adventures cover the full range – trips to the future, the past, and yes, we'll be setting foot on alien worlds! We're planning lots of weird and wonderful new creations, as well as the return of a familiar face or two."

RUSSELL T DAVIES

"A day off would have been nice. But actually I've been planning these stories ever since I drew up the Series One document, so it does feel like we're ahead of the game. I absolutely love writing this show, and can't wait to get to grips with it again. Writing has already started, so off we go..."

Since starting work on *Doctor Who* way back in September 2003, Russell has still managed to find time to write and executive-produce the critically-acclaimed BBC Three drama *Casanova*, starring David Tennant and Peter O'Toole, as well as the five-part ITV1 series *Mine All Mine*. But despite all this work, hes still managed to write 16 *Production Notes* columns for **DWM**!

MARK GATISS

"I'm delighted and honoured to be asked back, and looking forward to writing for a new Doctor. It's as daunting as ever, but maybe this can become an annual thing? 'The National Gelth' anyone...?"

Previous form:

Among Mark's many previous writing credits are three series of *The League of Gentlemen* (BBC Two 1999-2001), one episode of *Randall & Hopkirk (Deceased)* (*Two Can Play at That Game* – BBC One 2001), and, of course, *Doctor Who: The Unquiet Dead* (BBC One 2005). Since writing his last *Doctor Who* episode, Mark has co-written and starred in the forthcoming feature film, *The League of Gentlemen's Apocalypse*. He has also written his first full-length original novel, *The Vesuvius Club*. His acting career has also been blossoming over the past year, with roles in *Marple* (ITV1), *The Quatermass Experiment* (BBC Four) and the lead role in Radio 4's comedy series *Nebulous*.

Phil Collinson: "Mark has been harrassing us for a recommission ever since he handed in his last draft for *The Unquiet Dead*! And it's an absolute joy to welcome him back. We actually consider ourselves lucky – with the *League of Gentlemen* film about to appear, and with Mark's acting skills being used in more and more productions, we seriously feared that he wouldn't be available to write. So we moved quickly, in February, and signed him up! In his very first story meeting for Series Two, he came in, turned our initial idea on its head, and came up with something containing even more Gatiss-style chills. We can't wait to see the finished script."

STEVEN MOFFAT

"I'm thrilled to be back on *Doctor Who*, cos it's the best show in the history of the world ever – and now everybody knows that, not just us!"

Previous form:

Steven has created and scripted several award-winning television series, including *Press Gang* (ITV 1989-93), *Joking Apart* (BBC Two 1993-95), *Chalk* (BBC One 1997), and *Coupling* (BBC Two 2000-present). Of course, he was also the writer of two episodes of the current *Doctor Who* series, *The Empty Child* and *The Doctor Dances*.

Phil Collinson: "Right now, we're just finishing the online edit of Steven's Series One episodes, and they're absolutely fantastic. And he's barely had time to breathe before we put him right back on the *Doctor Who* treadmill. Again, we consider ourselves fortunate – Steven's talents are so in demand, we were worried that he wouldn't have time for a new *Doctor Who*. We had to contact him for the new commission while he was still in Australia! But the promise of another adventure in the TARDIS has lured him back, and we're absolutely delighted."

MATT JONES

"It's the most exciting writing commission I've ever had! I've loved *Doctor Who* since I was four years old, and now to be writing for the show is absolutely thrilling. It's a particular pleasure to be working with Russell again – I was his script editor years ago on *Queer as Folk*. The working title for my story is *The Satan Pit*, and I can't tell you any more about it, other than Russell has asked me to make it as scary as possible..."

Previous form:

As a script editor, writer, producer or executive producer, Matt Jones has worked on 14 dramas for television, three of which he created – *Now You See Her* starring Amanda Holden and Paterson Joseph, *Serious and Organised* starring Martin Kemp, and *P.O.W.* starring Joe Absolom. He has also written for *Children's Ward, Coronation Street,* and a television play, *Commitment*, starring Daniella Nardini and Jason Flemyng for the *Love in the 21st Century* anthology series.

Matt recently served as executive producer (Series One) and producer (Series Two) on the the multi-award winning comedy/drama *Shameless* (Broadcast Award – Best Series, Royal Television Society – Best Series, Indie Awards – Best Series, currently nominated for a BAFTA). Matt first worked with Russell T Davies when he script-edited both series of Russell's acclaimed drama *Queer as Folk*. Matt is a longtime fan of *Doctor Who*; he wrote a regular column, *Fluid Links*, for **DWM** in the 1990s, and an original *Doctor Who* novel, *Bad Therapy* for Virgin Books' *New Adventures* range.

Phil Collinson: "Matt's had a remarkable career with the independent companies Red and Company, and we knew right from the start that we wanted to harness his talents. He's not only a writer but also a highly-skilled producer – he produced the last series of Paul Abbott's *Shameless*, which, let's be honest, is bound to be nominated for a BAFTA next year! And his writing credits form a remarkable CV which boasts of major, primetime ITV drama successes, including *P.O.W.* and *Serious and Organised*, as well as *Now You See Her* for Sky One. Matt and I worked together in Granada's serial drama department. We were young storyliners together – and that was a baptism of fire! And of course, Matt was script editor on Russell T Davies' *Queer as Folk* and *Queer as Folk 2*. We're delighted to continue that relationship – and Matt's promising a terrifying story which should raise a few scalps!"

TOBY WHITHOUSE

"I was absolutely delighted to be offered an episode of *Doctor Who*. I am a man of a certain age (mid-30s), and therefore, legally, I had to accept it. It's an actual law. Look it up! I can't give too much away about my episode, partly because we're still hammering out the story, but mainly because Russell would kick me to death!"

Previous form:

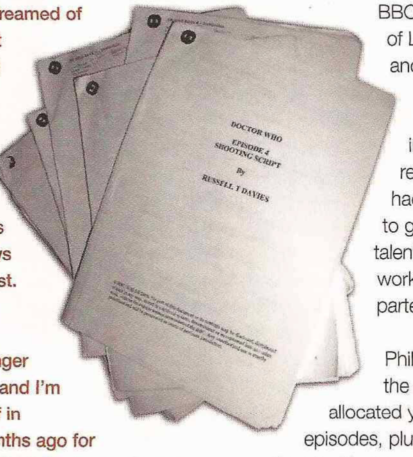
Toby is the series creator and writer of Channel 4's drama series about a group of young nurses, *No Angels*. He has also scripted four episodes of BBC Two's *Attachments*, and one episode of *Outlaws*, for World Productions, and an episode of *Where the Heart is* for United Film and TV. In 1998, Toby's theatre play *Jump, Mr Malinoff, Jump* was the winner of the prestigious Verity Bargate Award. Toby has several other television projects in development, including *Other People* (a comedy series for Company Pictures), *Scarlet and Guy* (a comedy series for Granada), and an episode of the BBC's forthcoming *Hotel Babylon*.

Toby is also a familiar face in front of the cameras – as an actor he has had roles in Bright Hair (1997), Goodnight Mr Tom (1998) and *The Last Musketeer* (2000), as well as the movie *Bridget Jones's Diary* (2001).

Julie Gardner: "Toby and I have been in contact for quite a while now, ever since I saw and admired his brilliant play *Jump, Mr Malinoff*. Since then, we've been discussing a number of other projects, but inevitably, our phonecalls would end with him asking, 'How's *Doctor Who* going?' His Channel 4 drama, *No Angels*, is one of the series credited with revitalising the channel's drama output, and its brilliant wit and speed immediately appealed to the rest of the *Doctor Who* production team. Toby's already been working for a number of weeks, building up his storyline, and it might well deliver a surprise or two! It's a pleasure to work with talent of this calibre, and getting new writers on to the team reinvigorates all of us."

TOM MACRAE

"I finally get to work with my two favourite people; Doctor Who and Russell T Davies! The call from Russell was literally a bolt from the blue. I loved *Queer as Folk* and dreamed of writing a show that had that sort of energy. Then Russell did a book signing in London, and I went to it, persuaded him to read my stuff and he's been mentoring me ever since. The deadline for this story is very tight, and Russell knows I can turn this round very fast. It's absolutely thrilling. The thought of writing for the Doctor – and write a cliffhanger too! – is just incredible. Oh, and I'm the Tom that Russell told off in *Production Notes* a few months ago for reading DWM in WH Smith. Well, I'm happy to say he shamed me so much I now buy every issue..."



DOCTOR WHO
EPISODE 4
SHOOTING SCRIPT
By
RUSSELL T DAVIES

Previous form:

Tom began his writing career with the pilot episode of Sky One's *Mile High*. He went on to write his first single drama for Channel 4, *School's Out*, for which he received a BAFTA nomination, then his second single drama *Money Can Buy You Love*. He wrote the BBC Two kids' show *UGetMe* at the same time as script doctoring the horror film *9 Lives*. He later returned to Channel 4 to write *As If*. He is currently writing his own original series for the BBC, as well as adapting a crime novel for BBC One Sunday night and doing *No Angels* for Channel 4.

Phil Collinson: "No, it's not the singer Tom MacRae – he sings, whereas this Tom writes! Tom is a young, rising talent in the world of BBC Drama – he's had a major project in development with BBC Three, under the auspices of Laura Mackie, for some time, and has impressed everyone with his skills in plotting, characterisation and imagination. With a recommendation like that, we had to consider him! It's good to get new, keen, exceptional talent on board. He's just started work on his *Doctor Who* two-parter and is raring to go!"

Phil Collinson added, "Not all the episodes have been allocated yet – with Russell writing five episodes, plus the Christmas Special, there's still one episode outstanding. But please don't write in! We've got all the names we need, and allocating the last outstanding episode will be done in-house, as we weigh up our options and judge the overall tone of the series as scripts begin to arrive. As always, it's worth noting that this is all work in progress, there might be changes to come. But it's the best start we could possibly have."

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

BILLIE, DO BE A HERO

Billie Piper has confirmed she will play Hero in a 60-minute BBC One adaptation of *A Midsummer Night's Dream*, set in a holiday park, to be featured during the channel's autumn Shakespeare season. She proved herself a good sport at the Brits on 9 February in a self-mocking skit with estranged husband Chris Evans. **Christopher Eccleston**, along with *Death Comes to Time*'s **Stephen Fry**, helped lead London's Holocaust Memorial Day services on 27 January. Captain Jack **John Barrowman** has a cameo in *The Producers: The Movie Musical*, the forthcoming big screen version of Mel Brooks' Broadway and West End smash. He was also due to reprise Billy Crocker in *Anything Goes* in Los Angeles from July to September, but the Royal National Theatre production has now been cancelled for financial reasons.

CASANOVA WOOS THE VIEWERS

The first episode of **Russell T Davies**' *Casanova*, starring **David Tennant** [above], obtained 940,000 viewers on BBC Three, breaking the channel's record for a first run drama (BBC One's screening has lately completed). *Aliens of London*'s **Penelope Wilton** has the lead in the Royal National Theatre's *The House of Bernarda Alba* alongside *The Unquiet Dead*'s **Jennifer Hill** at London's Lyttleton Theatre until 18 June.

APOCALYPSE POSTPONED

The opening of *The League of Gentlemen's Apocalypse*, featuring and co-written by **Mark Gatiss**, has been postponed until 3 June, removing it from direct competition with **Douglas Adams**' *The Hitchhikers Guide to the Galaxy*, which opens on 29 April. The League of Gentlemen are set for some live performances in November. Gatiss and **David Tennant** starred in BBC Four's live remake of *The Quatermass Experiment* on 2 April. *The End of the World* and *The Unquiet Dead* director **Euros Lyn** is behind the cameras on ITV1's new six-part Sally Wainwright comedy drama *Jane Hall's Big Bad Bus Ride*, starring Sarah Smart, due for broadcast in the spring.

FOLLOW THE VAN (HELSING!)

Colin Baker's tour as Van Helsing in Dracula continues with 25-30 April – Theatre Royal, Plymouth (01752 267222); 3-7 May – Theatre Royal, Bath (01225 448844); 10-14 May – New Theatre, Cardiff (029 2087 8889); 17-21 May – Yvonne Arnaud Theatre, Guildford (01483 440000); 24-28 May – Grand Opera House, Belfast (028 9024 1919). More next issue. His performance as Rutaford in Canadian TV movie *D'Artagnan et les Trois Mousquetaires* has now been broadcast in Switzerland, Belgium and France.

MORE OLD LACE

Catch **Sylvester McCoy** as Doctor Einstein in *Arsenic and Old Lace* as the tour continues with: 25-30 April – Lighthouse, Poole (01202 685222); 2-7 May – King's Theatre, Glasgow (0141 287 7000); 9-14 May – Theatre Royal, Plymouth (01752 267222); 16-21 May – Everyman Theatre, Cheltenham (01242 572573); 23-28 May – Grand Theatre, Wolverhampton (01902 429212). Final leg next time. Sylvester provided a very favourable review of *Rose* for the BBC News website.

OBITUARY

Leonard Trolley who played Superintendent Reynolds in 1967's *The Faceless Ones*, died on 10 February aged 87. Film cameraman **Peter Hamilton**, who worked on 12 stories covering William Hartnell, Patrick Troughton and Jon Pertwee's eras, died on 1 March.

PUBLIC IMAGE

TOM SPILSBURY TAKES A LOOK AT HOW THE NEW SERIES HAS BEEN FARING ON BBC ONE...

IN THE WEEK OR SO LEADING UP TO THE BROADCAST OF *Rose*, the first new *Doctor Who* episode on television for almost nine years, it wasn't just fans of the series who had a vested interest in how the Doctor would fare in the ratings war. Bookmakers Ladbrokes was taken by surprise, commenting, "We haven't seen such an intense battle for viewers on a Saturday night since the finals of *Strictly Come Dancing* and *The X Factor* went head to head at the end of last year."

So, in television terms, the Doctor's real battle was not against the Nestene Consciousness, but against Geordie jokers Ant and Dec, whose *Saturday Night Takeaway* regularly attracts audiences of over 8 million for ITV1 – and has never been beaten by BBC One. With *Doctor Who* and *Saturday Night Takeaway* both starting at 7pm on 26 March, who would gain the largest audience? Ladbrokes was firmly backing the Geordies with a closing price of 1/2 for *Takeaway* to win out, while offering odds of 6/4 for the Doctor to emerge victorious.

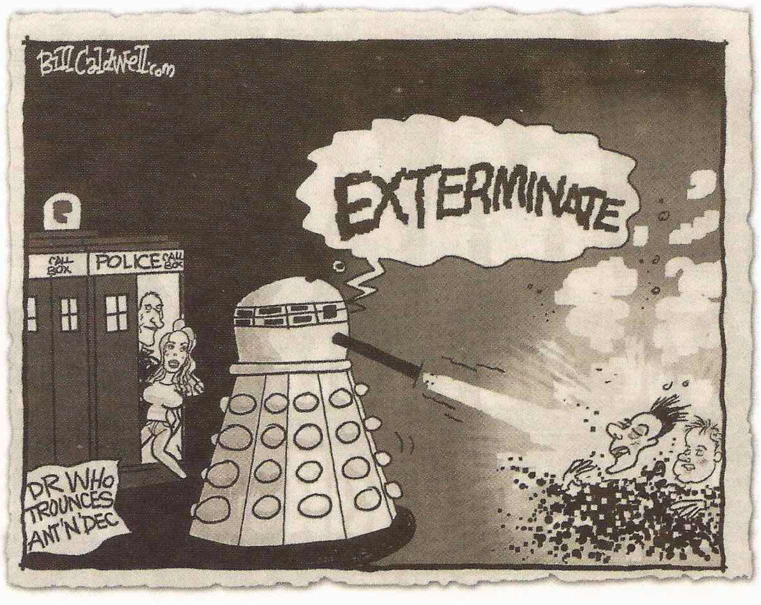
As it turned out, it was a one-horse race, with *Doctor Who* charging in front of all opposition throughout *Rose*'s 45 minutes, and gaining an 'overnight' average figure of 9.94 million. *Saturday Night Takeaway* averaged a very respectable 7.18 million – although it should be noted that this figure was heavily boosted by its final 25 minutes, with over a million viewers switching back to ITV1 after *Doctor Who* had finished. Once video recordings were added, the final scores were *Doctor Who* – 10.81 million; *Ant & Dec's Saturday Night Takeaway* – 7.47 million.

The Doctor's resounding victory was considered big news by all of the national newspapers the following Monday – with *The Star* ("Billie Zaps Ant 'N Dec") and the *Daily Express* ("Billie Helps You Know Who Win The Ratings War") making the story a front page splash.

So – let's put this result into perspective. Television audiences are far smaller these days; the colossal ratings for many shows in the 1960s and 1970s are rarely matched today. The advent of digital television has had one obvious effect: More choice = smaller individual audiences. So, with that in mind, take a look at *these* statistics...

Doctor Who becomes only the fourth BBC show to break through the 10 million barrier in 2005, the others being most (but by no means all) editions of *EastEnders*, the New Year's Day special of *The Vicar of Dibley*, and *Comic Relief: Red Nose Day Night Live 05*. The last time a BBC drama (other than *EastEnders*) scored over 10 million was way back in January 2004 when an episode of *Casualty* achieved a 10.11 million rating.

In *Doctor Who* terms, the rating for *Rose* easily eclipses the 9.08 million for 1996's TV Movie, and, in fact, every *Doctor Who* episode right back to October 1979, when *City of Death* Part Four achieved the series' highest ever rating of 16.1 million – albeit with the help of an ITV strike. Indeed, only 64 of *Doctor Who*'s previous 696 episodes scored a bigger audience than *Rose* (mainly William Hartnell and Tom Baker episodes), and – when accounting for the change in viewing habits – there is a good case to be made for *Rose* being the best-performing *Doctor Who* episode ever! Certainly no previous episode has ranked as high as 7th on the weekly chart, with *Rose* succumbing only to two of the week's four *EastEnders* episodes, and four of the five visits to *Coronation Street*.



▲ *How The Sun reported the new series' ratings success!*

One week on, and as *The End of the World* arrived on 2 April, the goalposts had moved. *Saturday Night Takeaway* had brought its start time forward to 6:45pm – and with the arrival of British Summer Time, a more modest result was anticipated for the Doctor. However, the overnight rating for *Doctor Who* was a still-huge 7.28 million, easily out-pacing *Ant & Dec*'s 6.02. While it was always likely that there would be a dip in numbers for the second episode, the unusually sunny April weather undoubtedly played a part in the decline – audiences were noticeably down for *every* show that evening, so it will be interesting to see the figures once video recordings are factored in [see next issue].

Any fears for a continuous audience decline were allayed by the third episode, *The Unquiet Dead*, which, according to the overnight result, saw over a million viewers flocking back. At least 8.34 million watched Mark Gatiss' zombie tale, to *Saturday Night Takeaway*'s 7.14.

It's intriguing to note that *Doctor Who* has been pulling in hugely impressive numbers without doing significant damage to *Ant & Dec*'s usual figures – suggesting that *Doctor Who* has succeeded in attracting a new audience that has not previously stayed in to watch television on a Saturday night...

Finally, a mention for *Doctor Who Confidential*, which has been notching up outstanding audiences for BBC Three. Well over half a million tuned in for each of the first three episodes, making *Confidential* one of the digital channel's top-rated shows. *Casanova* recently set a record for a BBC Three drama with its 0.94 million rating, while the all-time record for the channel is *Little Britain* with 2 million. The figures recorded so far for *Doctor Who Confidential* are nothing short of astonishing for a documentary series.

Rosy times indeed for *Doctor Who*... ■

▼ *Some of the listings magazines that featured a* **Doctor Who** *cover for Episode 1.*

TV & SATELLITE WEEK
Doctor Who!
TVguide
DOCTOR WHO
RadioTimes
DOCTOR WHO
tv monthly
DOCTOR WHO
TV&RADIO

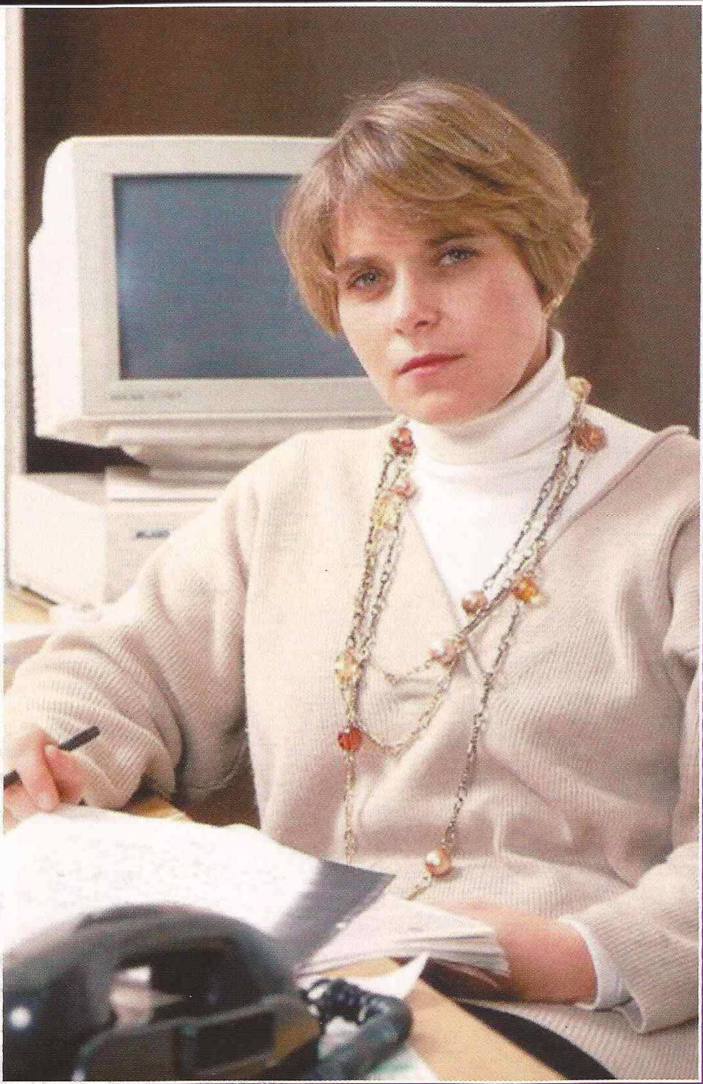
DOCTOR WHO 2005 SERIES RATINGS ROUND-UP

EPISODE	**TRANSMITTED**	**RATING** (Chart Position)	**AUDIENCE SHARE**	**DOCTOR WHO CONFIDENTIAL** (BBC Three Rating)	**HIGHEST-RATED OPPOSITION** Rating (Audience share)
SPECIAL PROGRAMMES					
The Story of Doctor Who	19 March 2005	2.42m (N/A)	N/A	N/A	**Ant & Dec's Saturday Night Takeaway** (ITV1) 8.49m
Doctor Who Mastermind	19 March 2005	1.7m (N/A)	N/A	N/A	**Casualty** (BBC One) 8.32m
A New Dimension	26 March 2005	4.06m* (TBA)	26%	N/A	**Stars in Their Eyes: The Grand Final** (ITV1) 5.01m
SERIES EPISODES					
Rose	26 March 2005	10.81m (7th)	43%	**Bringing Back the Doctor** (0.82m*)	**Ant & Dec's Saturday Night Takeaway** (ITV1) 7.47m (31%)
The End of the World	2 April 2005	7.28m* (TBA)	36%	**The Good, the Bad and the Ugly** (0.76m*)	**Ant & Dec's Saturday Night Takeaway** (ITV1) 6.02m* (31%)
The Unquiet Dead	9 April 2005	8.34m* (TBA)	37%	**TARDIS Tales** (0.54m*)	**Ant & Dec's Saturday Night Takeaway** (ITV1) 7.14m* (32%)

*Overnight figure only (*ie* without video recordings factored in). Source: BARB.

Heggessey's Legacy

As **Lorraine Heggessey**, the outgoing controller of BBC One, bids adieu to the Corporation, she grants **Benjamin Cook** an exclusive interview about how she saved *Doctor Who* from the scrap heap. "Eventually, I just lost my patience!" she explains...



LORRAINE HEGGESSEY IS SHORTER THAN I EXPECTED.

Aren't powerful people supposed to be tall – seven foot at least? Her reputation, though is anything but slight. For the last five years, Lorraine has been the controller of BBC One, the channel's creative leader, responsible for its editorial vision and its commissioning and scheduling strategies, controlling its overall direction and content. Doesn't it drive her mad, all that power?!

"You don't really think about it," she says matter-of-factly, but with a smidgen of pride. "You have a job, like other people have a job, and you just have to do the job to the best of your ability – and that's really what it's about. It's as simple as that. I'm too busy to go mad! I don't have time."

Lorraine, who has been a supporter of *Doctor Who* for many years, was instrumental in bringing it back to television. It was in an interview with the *Daily Telegraph* in September 2003 that she let slip that the show would be returning in 2005, causing a whirlwind of press coverage. What made Lorraine such a staunch supporter of the show in the first place?

"Well, I love *Doctor Who*," she smiles. "It was part of my childhood. We wanted to bring some drama to early Saturday evenings, and I think, if *Doctor Who* hadn't come back, we'd have had to reinvent it as something else. Given that it did exist, it seemed better to bring it back for today's generation, rather than start something else from scratch. We kept referring back to the 1970s, when the whole family used to sit around the television – but it's quite difficult to create popular teatime drama. When Russell [T Davies] said he wanted to write it, we just thought, 'Yep, it'll work.'"

Russell had, in fact, been sounded out for *Doctor Who* in 1999 by the then-controller of BBC One, Peter Salmon. Nothing came of this due to the desire of BBC Worldwide – the commercial subsidiary of the BBC, who held the rights to the programme – to make a film version. When Lorraine took over as controller in October 2000, she waited to see how the film project developed...

"You have a little push," she says, "and then you wait a bit, and then you have another little push... and eventually, I just lost my patience. I said, 'Look, it's ridiculous! You keep saying you need these rights to make a movie, but you haven't made a movie.' I said, 'I've been waiting for quite a long time now. You said you wanted to do it, but you haven't! Surely BBC One, who started the whole project, should take back the rights to make it on television?'"

Lorraine's successes have included *Spooks*, *Blackpool* (starring David Tennant), and *State of Play*, modern adaptations of popular classics, such as *The Canterbury Tales* (starring Billie Piper), and hard-hitting, factually-based dramas including *Dirty War* and *Pompeii*. She is also responsible for Saturday night hits *Test the Nation* and *Strictly Come Dancing*. But her greatest Saturday night hit may well turn out to be *Doctor Who*...

"Well, let's hope so," she smiles. "You know, we've crossed so many bridges – I mean, you can't have wobbly sets anymore, you have to have proper special effects, you have to still have that humour, and I think Russell has managed it. I think kids will be terrified – all those aliens, Daleks, shop window dummies... It's a brilliant concept and Russell has moved it on, but it's still *Doctor Who*. He's *exceeded* expectations. They're just great adventures."

Lorraine was born on 16 November 1956, and joined the BBC in 1979. She quickly worked her way up, becoming Head of Children's Programmes in 1997. Two years later, she became the BBC's director of programmes and deputy chief executive, where she led the creation and development of output across all the BBC's television channels, radio networks, digital and online services. Little more than a year later she was promoted to controller of BBC One.

In February, Lorraine announced that she would be leaving the BBC this summer ("It's hard to leave a job you love,") to become chief executive of Talkback Thames. She is replacing outgoing chief executive Peter Fincham, who is, in turn, taking her job as the new controller of BBC One. What, then, does she think will be her greatest legacy? Bringing back *Doctor Who*?

"I hope it will be. I hope it'll be a legacy," she nods. "I'm sure that the first series is going to work really, really well, and then it will continue and it will delight a whole new generation of viewers. Maybe in 20 years' time, the controller of BBC One will have fond memories of watching this version as a kid and will say, 'I know, let's reinvent *Doctor Who*!'"

> "Sometimes you get projects that exceed your expectations. **Doctor Who** has exceeded mine already..."

How long does Lorraine see *Doctor Who* running for? Three series? Four? Or will that all depend on the ratings?

"Hmm, I don't know, you can't predict these things. I think there's an infinite variety of stories you can do. Obviously, getting people to watch is important," she considers, "but it's a double-edged sword. Too many viewers and you're accused of being populist, but too few ... well, there's no point in making television that no one wants to watch, is there?"

What does she make of what she's seen of the new series so far, then?

"It's fantastic," she enthuses, "Sometimes you get projects that far exceed your expectations, and this has exceeded mine already. I wouldn't have dreamt that it could be *this* brilliant. But when you see it on the screen, with the special effects and everything, and the music, and the amazing performances from Billie and Chris... There were several writers – really good writers, who were huge fans – who wanted to write this series, but Russell, he's just brilliant, and modern, and so imaginative. I think the whole thing is wonderful." ■

DWMAIL

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E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

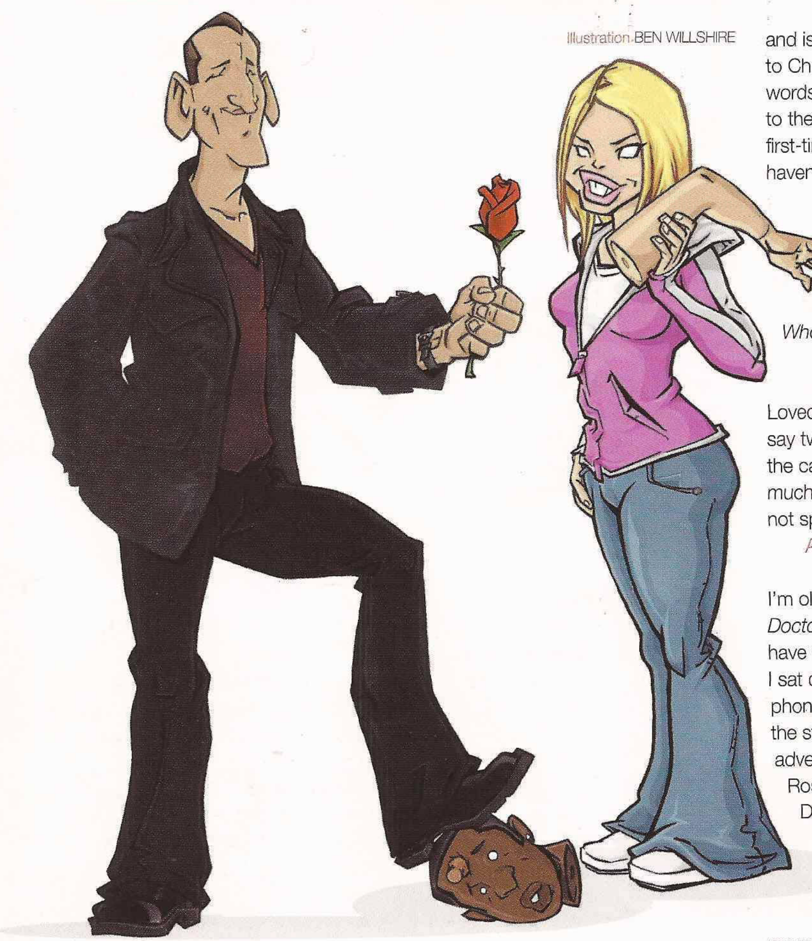


Illustration BEN WILLSHIRE

So, has anything happened since last issue, then...?

THE TRIP OF A LIFETIME!

Autons! Bins that eat people! The sonic screwdriver! The TARDIS! And, of course, the Doctor! What a great and perfect way to relaunch *Doctor Who* for the 21st Century!

EDWARD RUDDOM E-MAIL

"Fantastic!" The Ninth Doctor says it all. What a way to welcome back an old friend! The first episode of the new series was just as funny, scary and exciting as we'd all hoped. The script was witty, the pace exhilarating, and the whole production was just bursting with confidence and energy.

Above all, the two leads were excellent. Eccleston was brilliantly funny and energetic, bringing a paradoxically down-to-earth quality to our favourite alien, and Billie Piper's performance should shut up her critics once and for all!

SIMON BARTON GLOUCESTER

I came to the new series with an open mind. I'd seen all the hype building up to it and was cautiously impressed. It didn't feel like *Doctor Who* for a while, but I soon got used to it. I found that I didn't care that the Doctor wasn't wearing something utterly silly. Or that he defeated the Nestenes in half the time it took his third incarnation! I was enjoying it, and isn't that the whole point? I took to Chris pretty much from his first words. I also liked Billie – her first visit to the TARDIS is probably the best first-timer reaction we've had. And we haven't even got to the Daleks yet...

IAN FORREST E-MAIL

Favourite line so far: "Lots of planets have a North!" If that isn't classic *Doctor Who* dialogue, I don't know what is!

ANDREW CURNOW E-MAIL

Loved *Rose* immensely, and have to say two big thank-yous. Thank you to the cast and crew for making it so much fun. And thank you to **DWM** for not spoiling it for me!

ANDREW PIXLEY NOTTINGHAM

I'm old enough to remember the first *Doctor Who* episode in 1963, and have watched every episode since. I sat down on 26 March with the phone unplugged, nervously awaiting the start of the new Doctor's adventures. Billie was splendid as Rose, but how would I take to the Doctor? In the past I've always taken a few episodes to acclimatise to a new actor taking over the coveted role but from the moment the Doctor appeared on screen I was hooked – Christopher Eccleston *IS* the Doctor. The TARDIS interior is awesome and the pace of the story was just right for today's audience. Congratulations must go to Russell T Davies and all his team in achieving their goals.

TERRY CARROLL E-MAIL

My wife, myself and our three children aged between five and ten sat down at 7pm last Saturday night. The seven and ten-year-olds loved the action and laughed at all the funny bits and said how much they enjoyed it, but it was my five-year-old that I watched the most. I saw her doing what I used to do when I was her age – putting her hands up to her eyes everytime the Autons appeared!

MARCUS JUDGE E-MAIL

One scene in particular in *Rose* convinced me of Russell T Davies' skill as a writer – the scene with the Auton Mickey. As far as adults are concerned, it's played for laughs, but it's still frightening for children, who realise that something is wrong and are fearful for the safety of Rose. Well written, and very funny!

KERRITH DAVIES E-MAIL

I have just bought the latest issue of your (once) excellent magazine – I say 'once' because 60-odd pages of self-congratulatory drivel about the new series has left a nasty taste in my mouth. *Rose* was, quite frankly, appalling. The TARDIS looks like the bog on *Farscape*'s Moya, Eccleston is very poor and fails to excite in any way, and if there were Autons in it I must have blinked, because I can't remember seeing any!

E LEWIS E-MAIL

Both I and my two daughters Grace (4) and Jessica (7) loved *Rose*. They had never seen *Doctor Who* before but were keen to see what I was so excited about. They thought Billie was brilliant and laughed when Mickey got hit by the cork. Grace now walks around the house pretending to be an Auton – I can't wait for her reaction to the Daleks!

GRAHAM BASSETT E-MAIL

The end of the episode as Rose runs into the TARDIS as the title music starts is pure magic. Keep it up! You've made one veteran *Doctor Who* fan very, very happy.

IAN MILLER SOUTHAMPTON

Rose was the worst thing ever to be transmitted under the name *Doctor Who*... and I've seen *Battlefield*...

WYN LEWIS E-MAIL

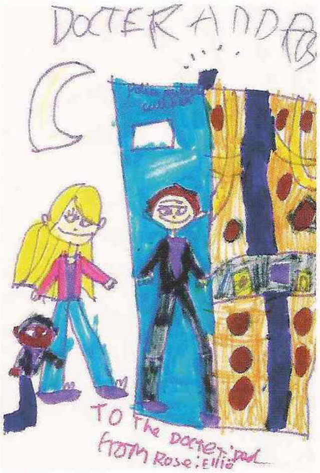
I think the new *Doctor Who* is brilliant. The characters are really good, and the TARDIS is different and looked spooky. The Ninth Doctor is the best Doctor, I think. Rose is really good

> "The first episode of the new series was just as funny, scary and exciting as we'd all hoped!"

WE ALSO HEARD FROM JAMES HYLES; "Sad to see what happened to the little blue alien in *The End of the World*, but has anyone realised that being vaporised in an extremely warm environment makes the Moxx a hot air Balhoon?" ROGER M DILLEY; "Not wanting to sound alarmist, or like a conspiracy theorist, but... was it really a coincidence that Graham Norton's voice was heard quite clearly during Rose's first encounter with the Autons? Or was it some BBC technician (in the know) warning us of something I have long suspected... that British television has been infiltrated by plastic people...?"

too because she saved the day by swinging on chains and kicking the Autons. Me and my daddy look at the *Doctor Who* website.

ELOISE ADGER (7) E-MAIL



'The Doctor and Rose' by Eloise Adger.

We received a huge volume of mail about *Doctor Who*'s return, and roughly 95% seemed to love it, and 5% were less impressed...

SO LONG, FAREWELL...

I was disappointed to learn that Christopher Eccleston has decided to leave *Doctor Who*. Russell T Davies recently made an interesting point about regeneration: once we have taken the Ninth Doctor to our hearts, we will experience the emotion when he changes. I already know there won't be a dry eye in my house when that day comes!

Thanks, Chris, for bringing the Doctor back with such a bang. All the best for your next venture.

WILL HADCROFT E-MAIL

Some fans have taken Chris' exit as a personal snub, but his departure has not hurt the show's future one bit. In fact, the BBC is so confident of *Doctor Who* that they have commissioned not only another 13 episodes, but also a Christmas Special. Sometimes *Doctor Who* fans are not so much 'glass half empty' as 'no glass at all'! Well drink up, it's time for a celebration, not a wake!

JAMES VAN-DER HEIDEN E-MAIL

I would like to offer sincere and heartfelt thanks and congratulations to everyone involved in the new series, both on and off-screen.

As for all those becoming psychotically hateful towards Mr Eccleston – have a word with yourselves! You're displaying the spiteful attitude that killed off the show once before. Disappointing though Chris' departure may be, remember he's a professional actor who has made a choice.

Thanks, Chris – you've brought *Doctor Who* back to life with new energy and passion and we all ought to be thankful for that!

IAN TAYLOR BOLTON

Christopher Eccleston has been an excellent Doctor, and I wish him all the best in the future.

JOHN PORTER E-MAIL

Although I'm disappointed that Christopher Eccleston won't be around for longer (certainly on the strength of his terrific performances so far), it should be remembered he has every right to put his career first. Christopher has played a major part in cementing the success of *Doctor Who*'s revival and ensuring a successful future. For that alone he deserves our respect.

JOHNATHAN WRIGHT E-MAIL

So, Christopher Eccleston has left and instantly the fans are saying they are 'disgusted' and 'betrayed'... er, why? He's an actor! Actors move on from job to job! Yes, it is a shame and, yes, it would have been great to see him stay on for another series, but how dare fans feel 'betrayed' by a man's decision to leave his job?! I hope I'm not the only one to say; Thanks Mr Eccleston for everything; it's sad to see you go, but good luck!

NICK MELLISH E-MAIL

Yes, Chris Eccleston has gone. Many of us are mortified. But *Doctor Who* will go on. That's the point, isn't it? The Doctor is more than just one man. There will be a second series. There will be a Christmas Special. Or did no-one else notice this?

CHRIS WINWOOD E-MAIL

So, it all starts to become clear... The Ninth Doctor's departure after one series was planned from the start, and his regeneration was meant to be a wonderful surprise. The clues were always there, of course: *The Parting of the Ways*? What a shame the press got wind of it, and ruined what would have surely been the most jaw-dropping *Doctor Who* moment ever! Oh, and to some of the more 'vocal' members of fandom – wait till we hear the full story before shooting your mouths off, eh?

PAUL BRENT NORWICH

Christopher Eccleston was a brilliant Doctor and I'm really sad to see him go, but I will always think of him fondly as the Ninth Doctor and for all the good he has done to the series.

DEAN MARGETSON LOWESTOFT

Everyone at **DWM** would like to echo the above comments, and wish Chris all the best for the future!

GO-GO GALLIFREY!

I've just watched *The End of the World* – what a brilliant second episode! I spent the whole 45 minutes shouting at the TV screen "What's happened to Gallifrey?!?" The tension in the scene with the rotating fans was amazing!

GRACE FLOOD SUTTON

Just watched *The End of the World*. One word – AMAZING! I can see why we will miss Christopher Eccleston...

SOREN MOORE E-MAIL

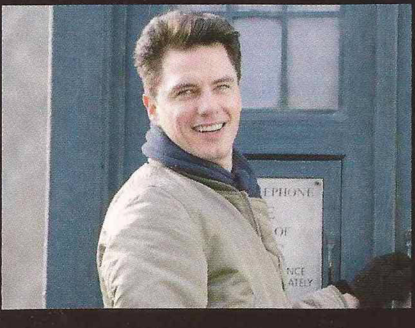
I love the new series, but – what a waste of the characters in *The End of the World*. How much time did they spend in make-up, just to be wiped out in one episode? They could have made more of the Tree girl for a start and re-used her in another episode.

ALICE NEW CROSS GATE

As a fan of the show since 1971, I must say that *The End of the World* was the best 45 minutes of *Doctor Who* ever. It contained brilliant writing (very funny and moving in equal measure), great acting (how *good* is Billie Piper?!) and the best special effects I have ever seen in a British TV programme. I loved it; but much more importantly, so did my 14-year-old daughter and seven-year-old son. We cannot wait for Episode 3!

IAN SAVAGE BOLTON

COMING IN DWM 357



◄ MEET CAPTAIN JACK!

Introducing the Doctor and Rose's latest travelling companion, Captain Jack Harkness! We catch up with Jack's alter ego **John Barrowman**...

GOING UNDERGROUND!

We go under the Millennium Stadium for an exclusive set report on the making of **Dalek**, and continue our tantalising preview features with the final three episodes of the series – **Boom Town**, **Bad Wolf** and **The Parting of the Ways**.

PLUS

More entries from **Nicholas Briggs**' *Diary of a Dalek*; **Billie Piper** at the *Doctor Who* launch party; the exciting conclusion to our latest comic strip adventure, **The Love Invasion**; previews of the new Ninth Doctor books; all the latest reviews in *After Image* and *Off the Shelf*; your views on the series in *DWMail*; *The Time Team* watch *Image of the Fendahl*; and **Russell T Davies** invites you into his world in another fantastic *Production Notes*. Be here in four weeks!

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 26 MAY 2005, PRICE £3.99

FACE THE MUSIC

BENJAMIN COOK TRAVELS TO THE YEAR FIVE BILLION TO WATCH *THE END OF THE WORLD*. AND HE GETS THERE BY TAXI, TOO...

> "They're just so... alien! The aliens are so alien. You look at them and they're... alien."
>
> ROSE TYLER

No doubt about it, *The End of the World* is seriously nigh. I'm running late and I've just spilt pineapple juice down myself. I feel sticky and melodramatic as I climb into a minicab outside Cardiff Central and ask to go to 'The Temple of Peace'. The driver doesn't bat an eyelid. He smells of tobacco and speeds through red lights, but I let it pass.

The Temple of Peace and Health – to give it its full name – was opened on 23 November 1938 as a memorial to those who lost their lives in the Great War. The main occupiers of the building, which is in the form of the letter 'T' and situated in the city centre, are the 'National Public Health Service for Wales' and the 'Welsh Centre for International Affairs'... except for today, when the place has been invaded by the BBC, who've brought with them a pick 'n' mix selection of freakish creatures and alien oddballs. Over in the corner, there's a man dressed as a tree! He's wearing armour and carrying a sapling. Next to him, a huge scaly face in a case. It has red eyes and dreadlocks but is otherwise the spitting image of *Celebrity Big Brother* contestant Jackie Stallone.

The centrepiece of the building is the Temple Hall, situated on the ground floor and facing anyone who walks through the main entrance. It's lined with dove-grey marble to symbolise the emblem of peace. The Hall is doubling for the Manchester Suite on Platform One, a space station overlooking Earth. Tall, thin display cases are dotted about, containing such priceless Earth artefacts as the Magna Carta and a first edition of *Harry Potter and the Philosopher's Stone*. It's the year 5.5/apple/26 – that's five billion years in the future. This is the day that the sun expands and the Earth burns. Hey ho.

Five weeks earlier, in a conference room in Newport...

Welcome to the production meeting. This is a huge coup – normally us journalists wouldn't be allowed anywhere near these hallowed walls. Even the location of such gatherings is information only made available to the favoured few – and even then it's given in a secret message that takes three days to decode. But just this once, ***DWM*** *has been allowed to eavesdrop... This is where the producers, the director, the production designer, and representatives of the wardrobe, make-up, sound, lighting, and visual effects departments, amongst others, get together in the same place, at the same time, long enough to discuss how the script in question – it's* The End of the World *and they know it – will be turned into a 45-minute television show.*

▲ *Jabe (Yasmin Bannerman).*

▼ *Chris Eccleston discusses a scene with director Euros Lyn (second right).*

Executive producer (and this story's writer) Russell T Davies introduces me to the assembled throng. "Don't worry," he tells them, "you can speak freely in front of Ben."

And indeed, they do. A production meeting is an opportunity for everyone to touch base and report on progress, problems and possible solutions, and to delegate responsibilities where necessary. No stone is left unturned, no detail spared. For example, when Cassandra's eyeball goes flying over Rose's shoulder, what colour should it be? The eye, that is?

"It could be any colour," shrugs Russell. "How about... blue?"

And it's decided: Lady Cassandra will forever be his blue-eyed girl.

"I think she should have eyelids to flutter at the Doctor," says producer Phil Collinson.

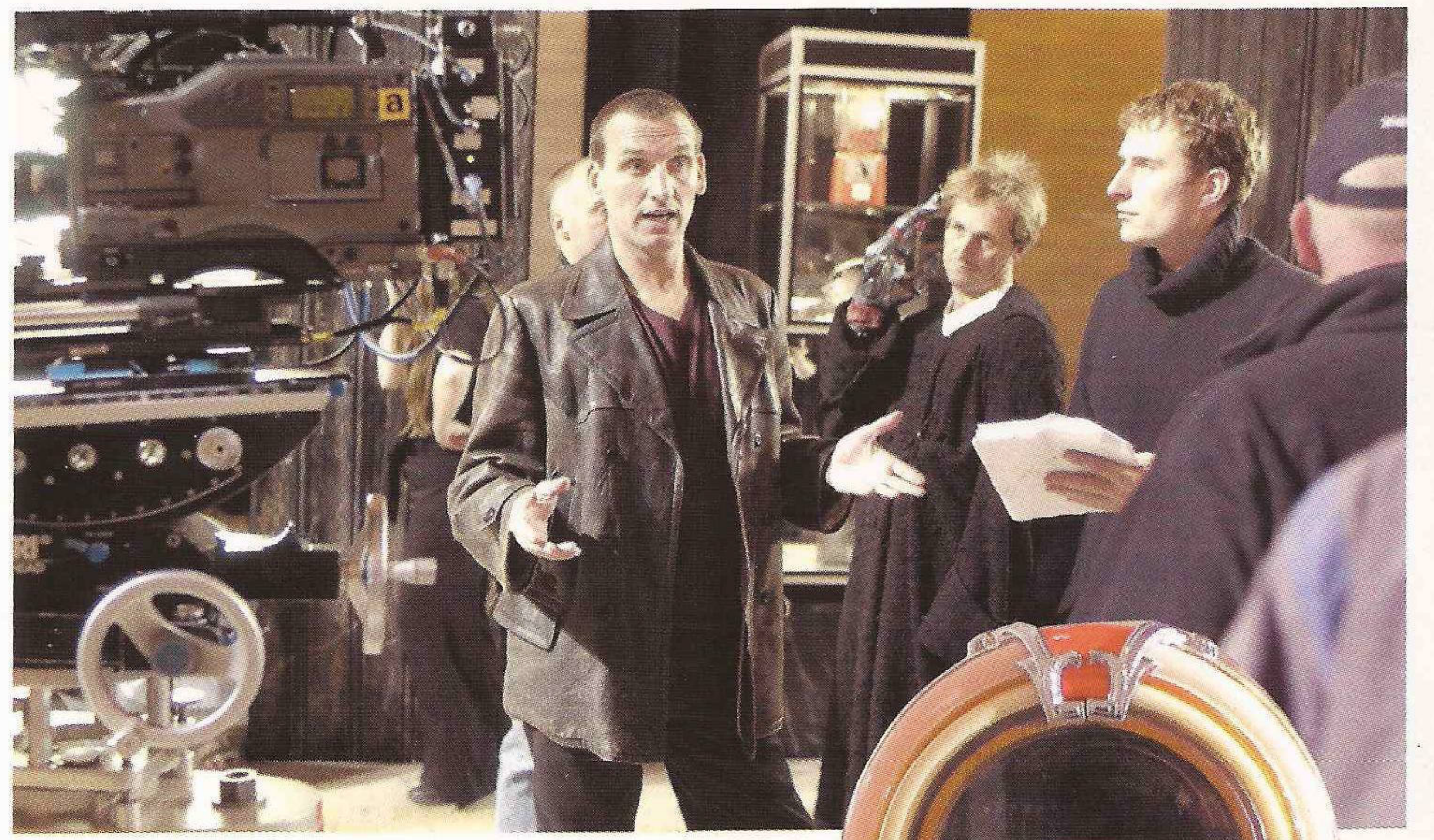
And that's decided, too. Brilliant!

"Who supplies the eye?" asks Euros Lyn, the director.

"We do," declares Neill Gorton, who's responsible for special make-up and prosthetics.

See, no detail spared. Your intrepid ***DWM*** *reporter's eyes are all over the place. The conference room wall is* ▶

> "There's a really good atmosphere on set – and that's down to Euros Lyn..."
>
> CHRISTOPHER ECCLESTON



◀ plastered with storyboards and conceptual artwork. Is that a robotic spider forcing its way out of a stainless-steel orb? Yes! Yes, it is! Armageddon has never looked so good.

In the Temple Hall, Christopher Eccleston and Billie Piper are filming the scene near the beginning of the episode, where the Doctor and Rose are caught in the hospitality zone by the alien Steward. Billie and Chris enter the Hall discussing 'the great and the good' who have gathered on Platform One to watch the Earth die. On the first take, Chris arrives too early. Euros – 'LAST NIGHT A DJ SAVED MY LIFE' shouts his t-shirt – abandons the take and they go again.

"Hold on," says Billie, "they did this once on *Newsround Extra*. The sun expanding takes hundreds of years."

A cluster of people standing out of shot behind a pillar look delighted. It's the *Newsround* team! They're shooting footage for a behind-the-scenes report. What a lovely coincidence.

"Is that why we're here?" Billie asks Chris as they gaze at the non-existent Earth out of an equally non-existent window (they'll be added in during post-production). "I mean, is that what you do? Jump in at the last minute and save Earth?"

"I'm not saving it," he says.

"But what about the people?"

"It's empty. They've all gone."

"Who the hell are you?" says the Steward.

The Steward is played by Simon Day. Not the bloke from *The Fast Show*, but the other Simon Day, the respected stage actor and writer. He's carrying a transparent electronic clipboard. He's painted blue.

"This is a maximum hospitality zone," he announces. "The guests have disembarked, they're on their way, any second now..."

When the take is done, Chris asks to go again. He's worried about the pacing. "Sorry," he says, "that was fluffy."

"It was fine," Euros assures him.

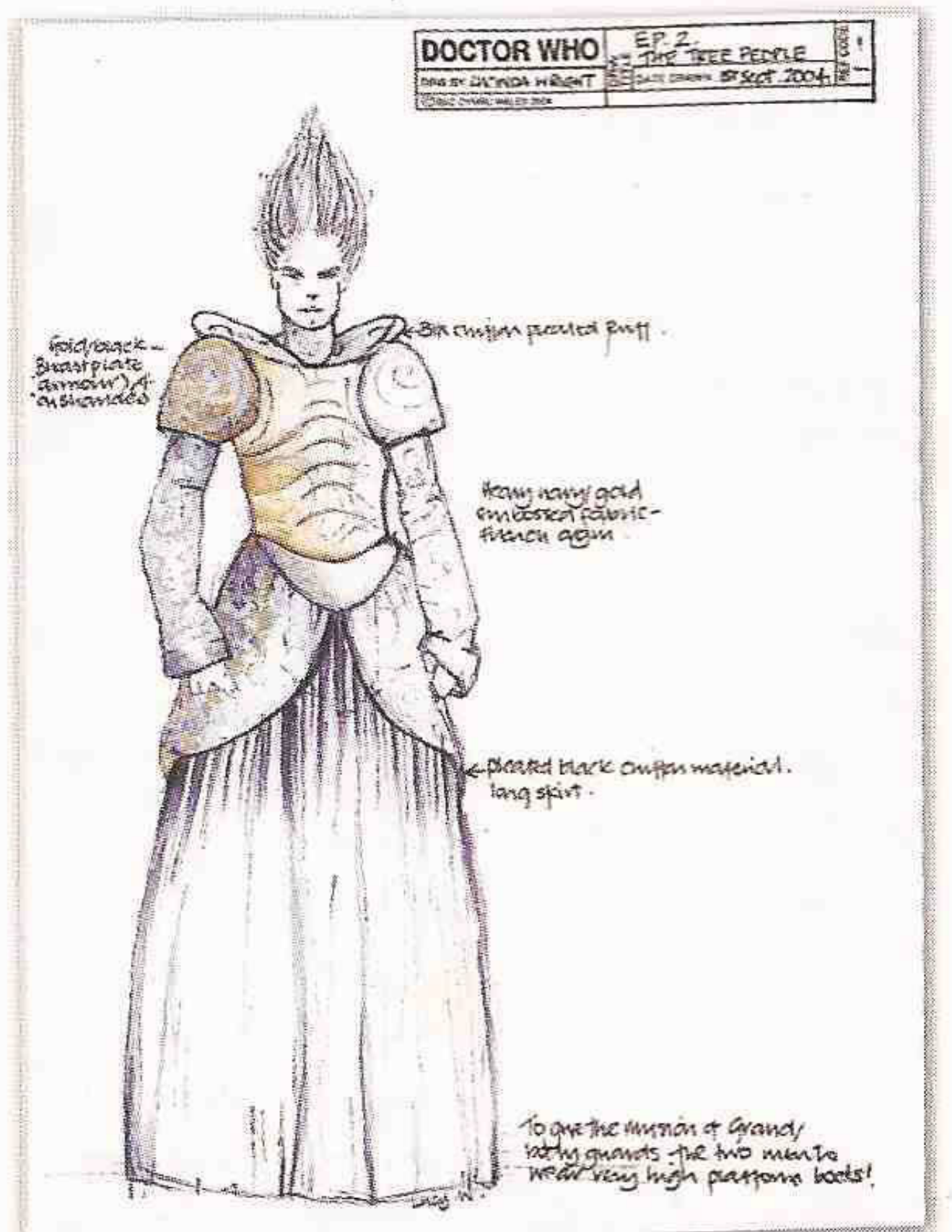
But they go again anyway and Chris is happier with the third take. He thanks Euros for bearing with him. ("There's a really good atmosphere on set," Chris tells me later, "and that's down to Euros.") Next up, some close-up shots of Billie, Chris and Simon...

Billie: "He's... blue!"

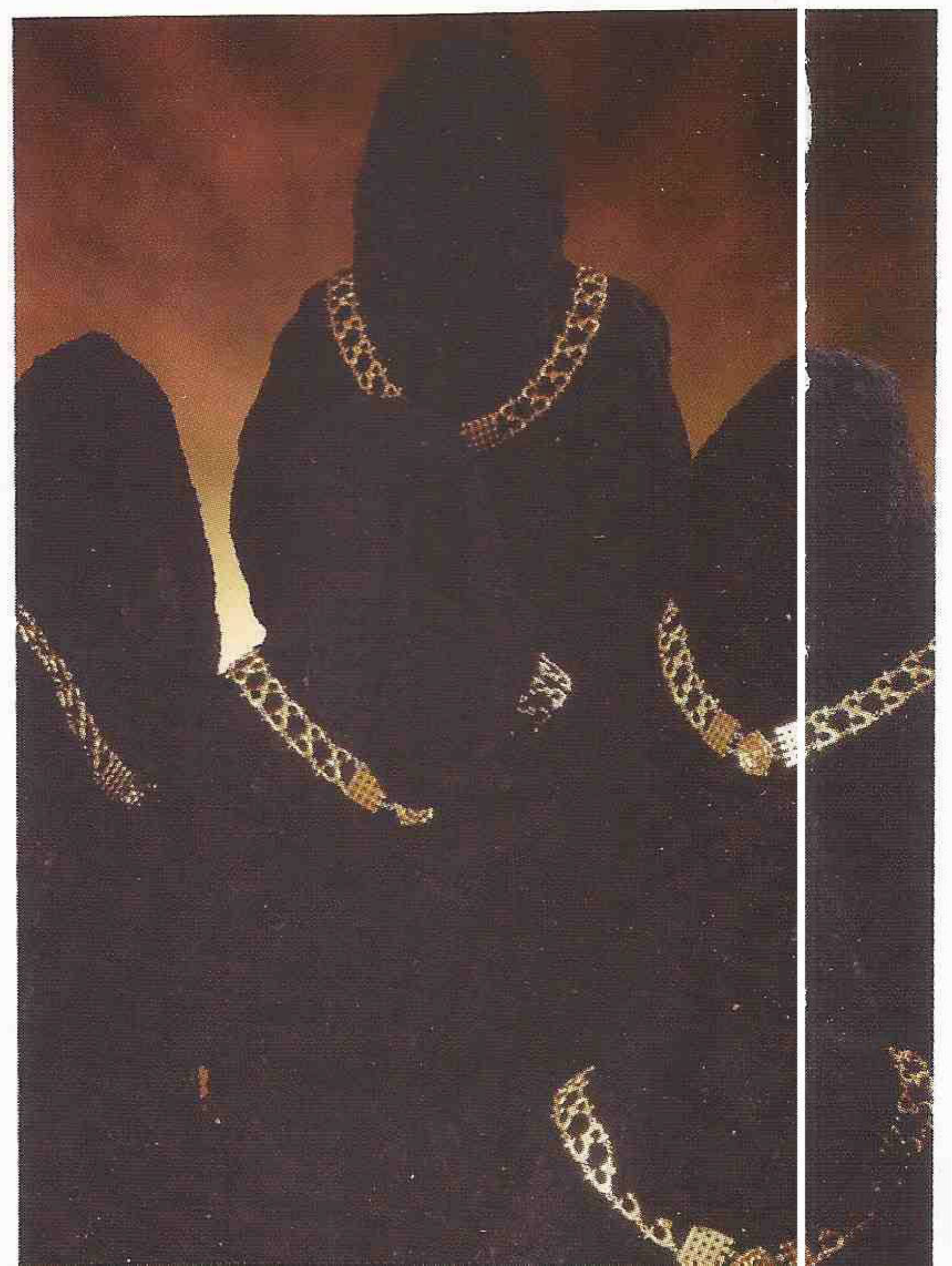
Chris: "Yep."

A slight pause.

Billie: "Okay."


DOCTOR WHO
EP. 2.
THE TREE PEOPLE
DRAWN BY JACINDA WRIGHT
DATE DRAWN 1st Sept 2004
Gold/black – Breastplate 'armour' & 'on shoulders'
Blk chiffon pleated Ruff.
Heavy navy gold embossed fabric – fitted gown
Pleated black chiffon material. long skirt.
To give the illusion of Grand/lofty guards the two men to wear very high platform boots!

▲ From the Forest of Cheem, we have trees! Namely Lute and Coffa...



▶ The mysterious Adherents of the Repeated Meme.

STEWARD

DWM: Hello, Simon. You've just filmed your first scene as the Steward. How do you think it went?

Simon: "It went well, didn't it? I thought Christopher Eccleston was terrific. I mean, I've only done the one scene with him so far, but he's wonderful... you know, he's got the gentle humour of Doctor Who. He's a Time Lord, but he's a wry Time Lord."

What do you make of the script?

"It's a wonderful script. It's by turns scary and daft – surreal and joyously silly. Obviously, not enough to stop it being scary. A little bit tongue-in-cheek, but not too much."

He's a bit officious, this Steward.

"He's very driven. He's a professional. He's hosting this event, where are gathering all sorts of strange creatures, so he wants everything to run on time. No screw ups."

How do you stay focussed on the job in hand when you're waiting around like this in between takes? Am I a distraction?

"You're not, no. The more uncomfortable you are, the better it is. If you're wearing jeans and no make-up, then you go off and lark about and chat with people – you forget what you're doing. In this, though, you can't help but remember what you're up to!"

How much of you is painted blue? I can only see your face, neck and hands...

"The whole body! I'm a method actor, I have to have the whole body! [*Laughs*] No, you're right, just the exposed bits – hands, face and neck. I arrived with [make-up designer] Davy Jones, our genius who put me into all of this, at seven o'clock this morning and I think I got on set by half-ten, so it took three-and-a-half hours pretty much."

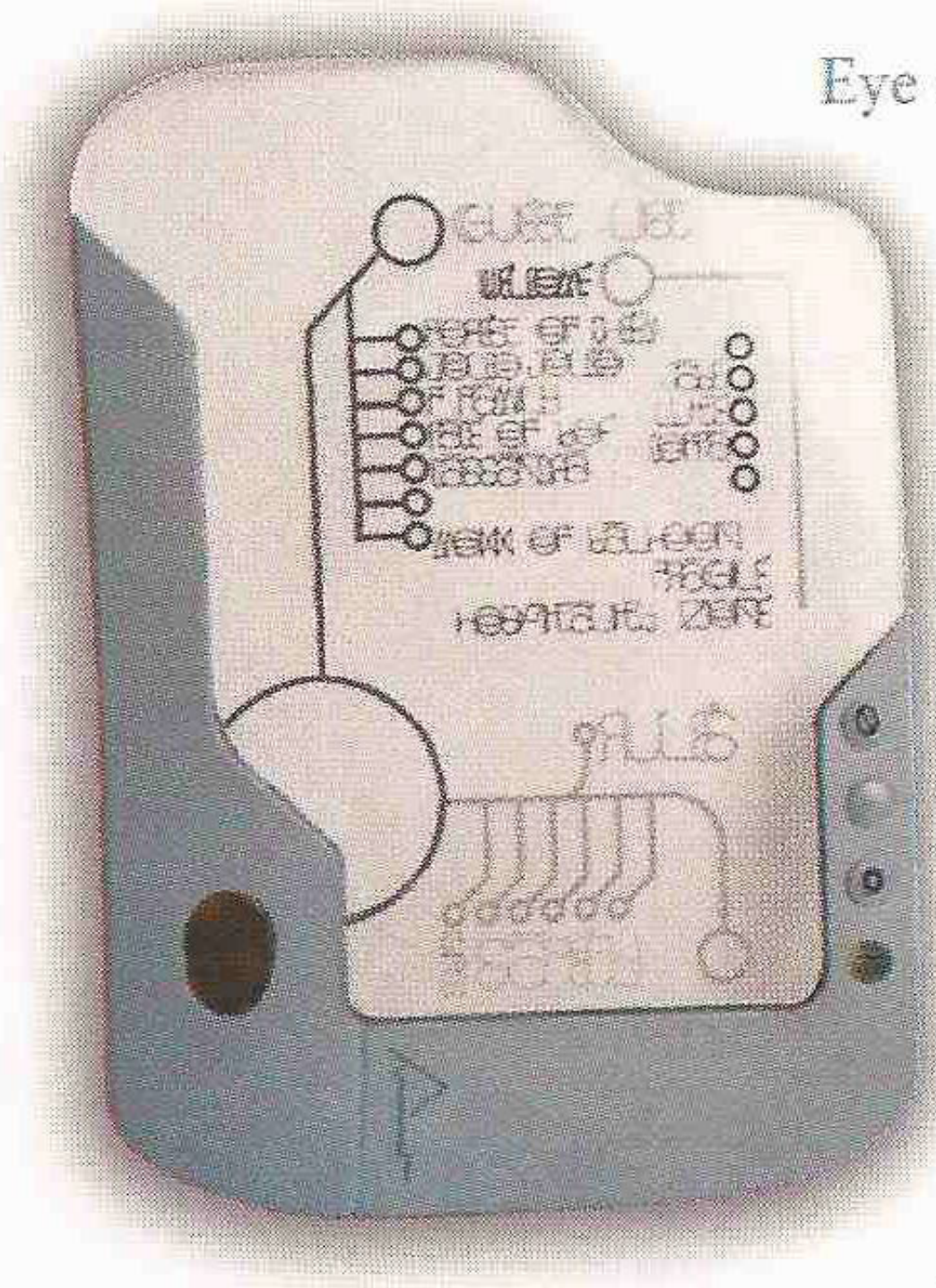
What's that on your forehead?

"A little prosthetic socket thing in which is embedded a blue sort of moonstone. It's a kind of Cyclops third eye. I like playing characters with strange things about them – costumes or make-up or whatever. I once played Ajax in *Troilus and Cressida* and I spent half-an-hour every night before the show having my ear taped down to make it look like half of it had been cut off with a sword! I love all that. It's a bit of a pain in the neck on the four-hundredth time you do it, but it's nice transforming yourself so you look in the mirror and don't recognise your reflection."

> "With all the make-up you look in the mirror and you don't recognise your reflection!" SIMON DAY

▲ A couple of freaky aliens – nicknamed 'the Wicker Men' by the costume department!

▼ Simon Day as the officious blue Steward.



I'm loving the yellow contacts! What are they like to wear? Is everything you look at tinted yellow?

"No, because they have a pupil, although I guess it's – what's the word? – elliptical, cos my view is a bit obscured. It kind of feels hazy around the edges. I feel like I've got some smudge in my eyes, a bit of gel or something, because I've never worn contacts before. When Davy was hurriedly trying to get them in so that I could be on set, I couldn't stop blinking. He couldn't get them in, cos I had this natural eye reflex, which I couldn't control."

Eye reflexes aside, would you like to do *Doctor Who* again?

"Well, yes, but I do get pretty irreversibly zapped – when the sun filter goes up, I fry – so I think there's no way back for me, unless I could play the Steward as a sort of cinder... a disembodied voice on a cinder floating around in space!"

Back in the production meeting and Euros admits that he's having trouble finding actors of restricted growth to play the army of blue alien children. Charlie and the Chocolate Factory *and* Harry Potter and the Goblet of Fire *are filming at the same time, and there aren't enough little people to go round. So far, Euros has found only two – count 'em – dwarf actors who are suitable and aren't otherwise engaged as Oompa-Loompas or goblins! The dwarf community, it occurs to me, must be smaller than we thought. But I keep that one to myself. The production team decides to cast children instead.*

Also under discussion: how heavy exactly is the Doctor's TARDIS? Russell had thought that it could be pushed away on a trolley (his script reads, 'Tilted at an angle, it's being wheeled off, staff children fussing away'), but mightn't that look a little, well, odd? How heavy is the ship supposed to be?

"It was pushed around on carts and things all the time in the old series," says Russell. ▶

◀ *"I don't want to be in the press for squashing a child," points out Phil.*

"Maybe they're really, really strong children?" Russell offers. "They're alien, they have super strength...?"

"Who wrote this thing?!" chuckles production designer Edward Thomas, staring at his script and shaking his head.

It's decided that the TARDIS will be rolled along on wheels. No trolley necessary.

Standing in the lunch queue, the staff children – they're regular kids spray-painted blue (a breach of child labour laws, surely?) – are mesmerised by the two men dressed as trees and wearing dressing gowns. Alan Ruscoe and Paul Kasey, who've also played Autons and Slitheen in this series, portray Lute and Coffa from the Forest of Cheem. Their hair is a series of branches and twigs, with the occasional leaf or dab of moss.

One blue lad approaches Alan and asks to touch his woody face. It's made of foam latex and feels softer than it looks.

"Dude," says the boy, "you rock!"

Alan's pleased. "Thanks," he says.

"We don't always go for latex masks," make-up artist Charlotte Greenwood tells me over lunch, "but a lot of the decision was based on the fact that we didn't have a lot of time. We had three weeks to make the tree masks – a particularly quick turnaround – and everybody knows how to use foam latex, so it's more likely that nothing will go wrong. You get good at doing things quickly. You learn what corners you can cut, and you learn what looks good on camera, and what you can get away with."

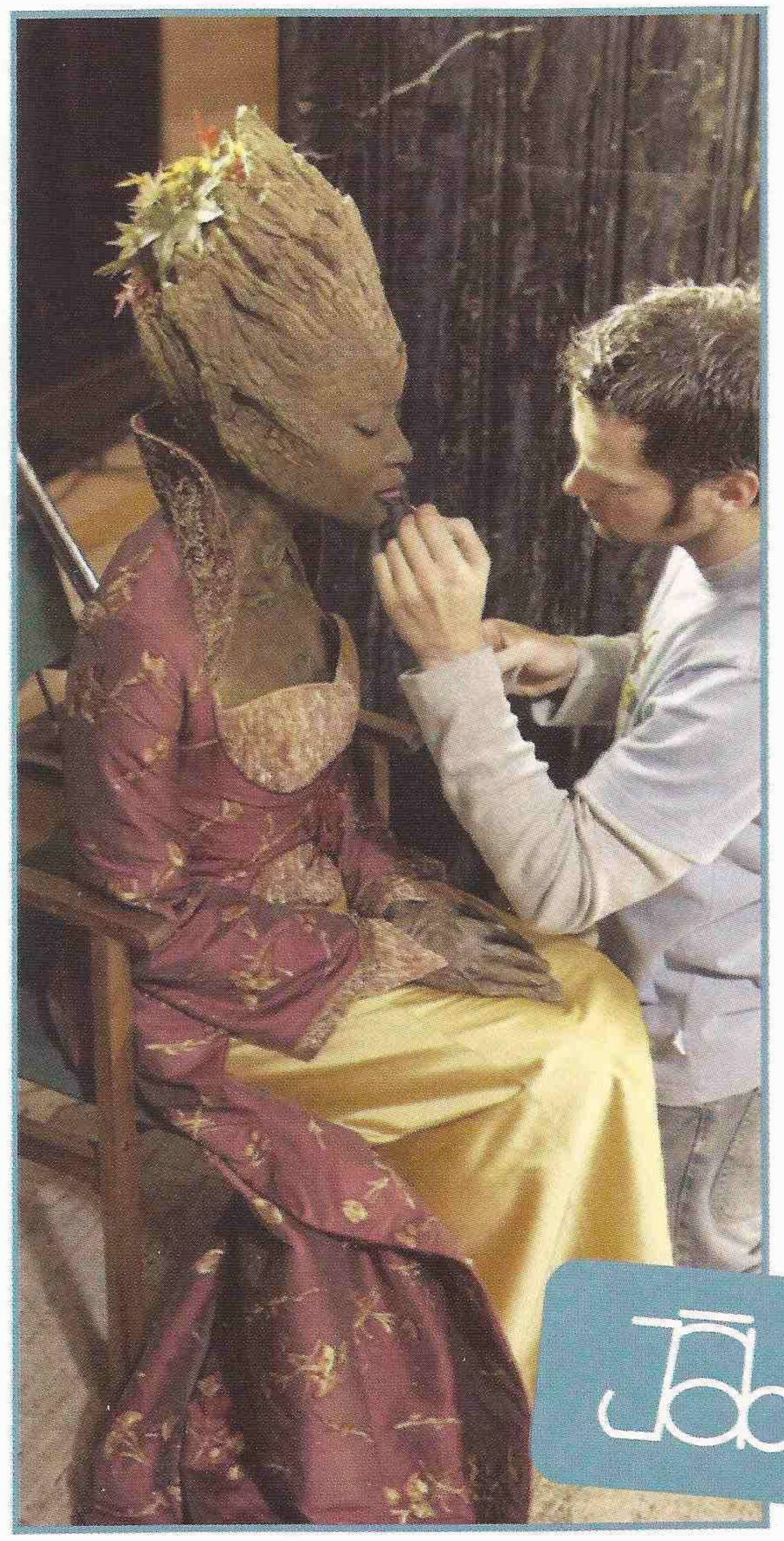
How long does it take to apply the tree make-up?

"We've got three hours," Charlotte explains, "and about an hour to an hour-and-a-half to take it all off and clean it up. We have to save the headpiece, so we clean off as much of the glue as we can."

All that latex and glue – the poor actors!

"Yeah, but they get told what they're getting into before they take the job," she laughs. "Mind you, I don't know whether they enjoyed the Autons much, and the Slitheen costumes were quite hot and sweaty – but no one's fainted yet! If there's someone who's feeling a bit light-headed, we try to get them out of the costume as soon as we can."

Let's face it, though, passing out wouldn't befit someone of Jabe's standing. A royal branch of the Forest of Cheem, a direct descendant of the tropical rainforest – she's kind of special. Half woman, half tree. That's no common oak. Look at her, with her expensive robes and big platform shoes and – wowza! – good looks. I never thought I'd say this, but that's one jaw-droppingly attractive tree! Actually, that's the foxy lady underneath the latex: Yasmin Bannerman, who's perhaps best known for playing Maddie Parker in teen soap *Hollyoaks*, and Jessica in comedy drama *Cold Feet*. We settle down for a chat in the wood-panelled (oh dear!) Council Chamber on the first floor of the Temple. It's also a library, housing many books (it gets worse!) with international themes...



DWM: Hello, Yasmin. Let's talk trees. Are you ready for all the jokes about your 'wooden' performance?

Yasmin: "What, because I'm a tree? [*Groans*] I suppose I'm ready, hah! Yes, very clever."

You can use that one if you like. Are you trying to 'branch' out into other, less human roles?

"No, no, I took the job because I love the script. It's a cracking story. I like my character a lot. I've only read this one script, but it seems like a very exciting series. I didn't know what to expect, because I don't have much recollection of *Doctor Who*. I think I saw the Doctor before the very last one – he's the only one that I remember. I definitely don't remember much about the Daleks or anything like, um... sorry, what was I saying? My mind's a complete mess. Sorry, it's a really mad day today – very last-minute. I don't know if we'll get everything finished."

So what's the 'root' of the problem?

"I don't know. Especially today, for some reason, I've found it hard to concentrate. [*Shakes her head*] So yeah, Jabe – she reminds me of the Queen. She's very majestic, very elegant. For a while, she gets quite close to the Doctor, and she's attracted to him immediately. Also, because she has this quite austere personality and aura, she's always treated as very 'hands off' and with respect. But the Doctor... it's not that he disrespects her, but he's quite forward with her. He sees past her austere shell."

So would you say that Jabe's 'bark' – geddit? – is worse than her bite?

"Are *all* these questions going to be tree-related?"

Let's see which of us gets bored first.

"It'll be you."

You're right. What's Christopher Eccleston like to flirt with?

"On-screen chemistry is such an organic thing. You might think you've got it, and then watch it back and decide that you haven't. It's just impossible to judge, darling. It certainly helps if you're working with someone, like Chris, who's really friendly. He introduces you to everyone. He's such a lovely man – very, very down to Earth."

How exactly did you prepare for playing a tree?

"I hung around forests! [*Chuckles*] No, I didn't. You can get into character like that, but I think it's all written in the script. And once you've got this on [*indicates her make-up*], you can't help but act differently. They're incredibly talented, the make-up people. A lot of work has gone into this."

Would you like to do *Doctor Who* again, then?

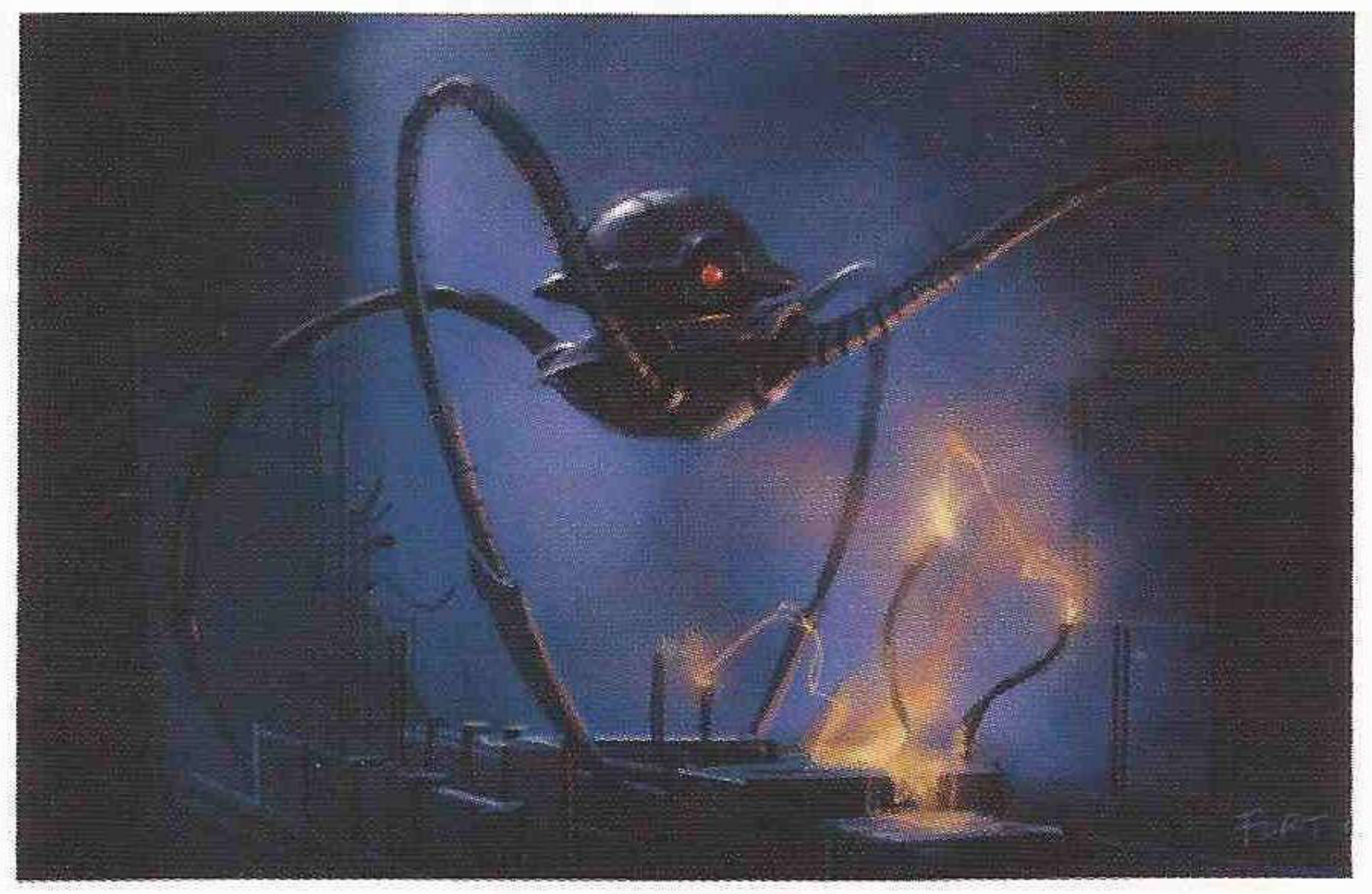
"I'd love to! It's such an adventure. But I can't play Jabe again, can I? She dies horribly. Oh well, maybe it's a once-in-a-lifetime sort of experience?"

It'll be difficult for you to 'leaf' the character behind, won't it?

"Hah! You're still at it! Mmm, let's 'leaf' it there."

◀ ▲ *Just some of the many aliens who've come to see the end of the world.*

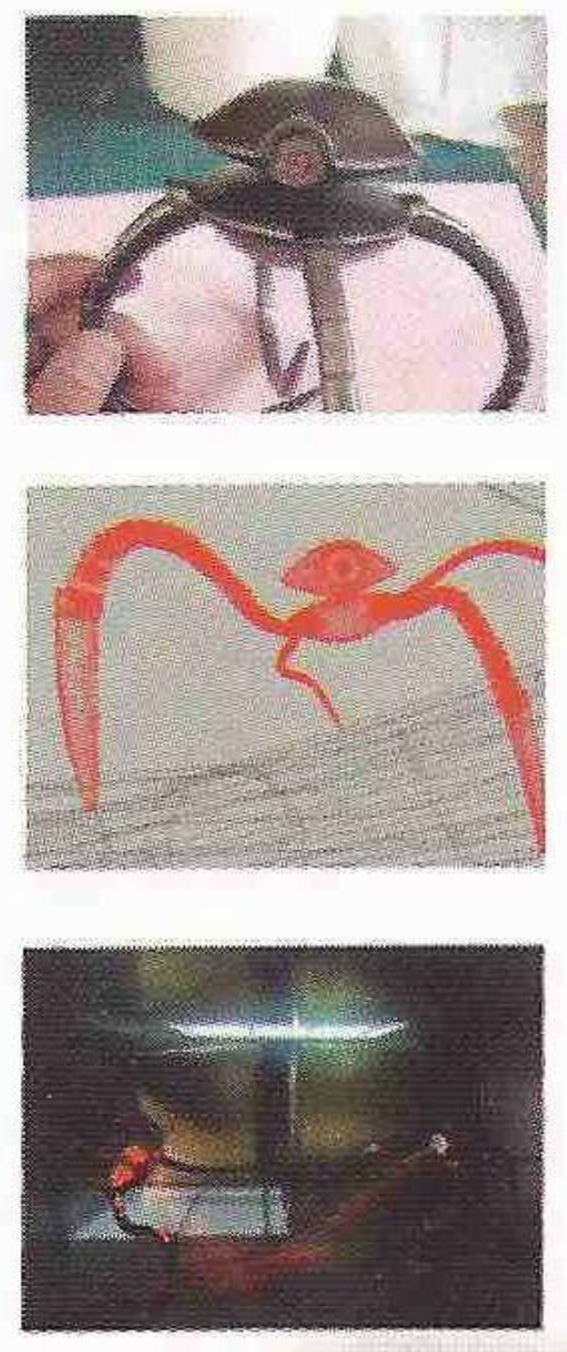
▼ *Cassandra's spiders in various development stages.*



> "Jabe is very majestic, very elegant. And she gets *very* close to the Doctor..." YASMIN BANNERMAN

At the production meeting, and despite the UK's dwarf shortage, Euros announces that the pint-sized Moxx of Balhoon has been cast: diminutive actor Jimmy Vee, who stands at just three foot eight, will fill the Balhoon's, um, blue shoes. I hope they're made of suede. Actually, that's a point: how should the Moxx move? Should he walk upright? Should he slide along on his belly? Should he be carried about on a cushion by minions? (Minions! Minions!) Russell's script describes the Moxx as 'a little creature on a big cushion'. *Hmm...*

"Carrying people is a nightmare," admits Russell, sounding as though he speaks from experience.



"Put him on a scooter?" suggests someone.

"Put him on a skateboard!" suggests someone sillier.

Phil has an idea: "Can't we get a levitating midget?" he asks. "This is Cardiff!"

How about, no?

Next up, sliding doors. "How do we build sliding doors into corridors on location?" asks Phil.

"Flats," Euros tells him.

"How will they slide open and closed?"

Apparently, a rope and pulley system, operated by members of the crew. As Euros explains: "We'll have humans pulling the strings."

"Humans?!" splutters Russell, exploding with laughter. "I can't believe you just said that!"

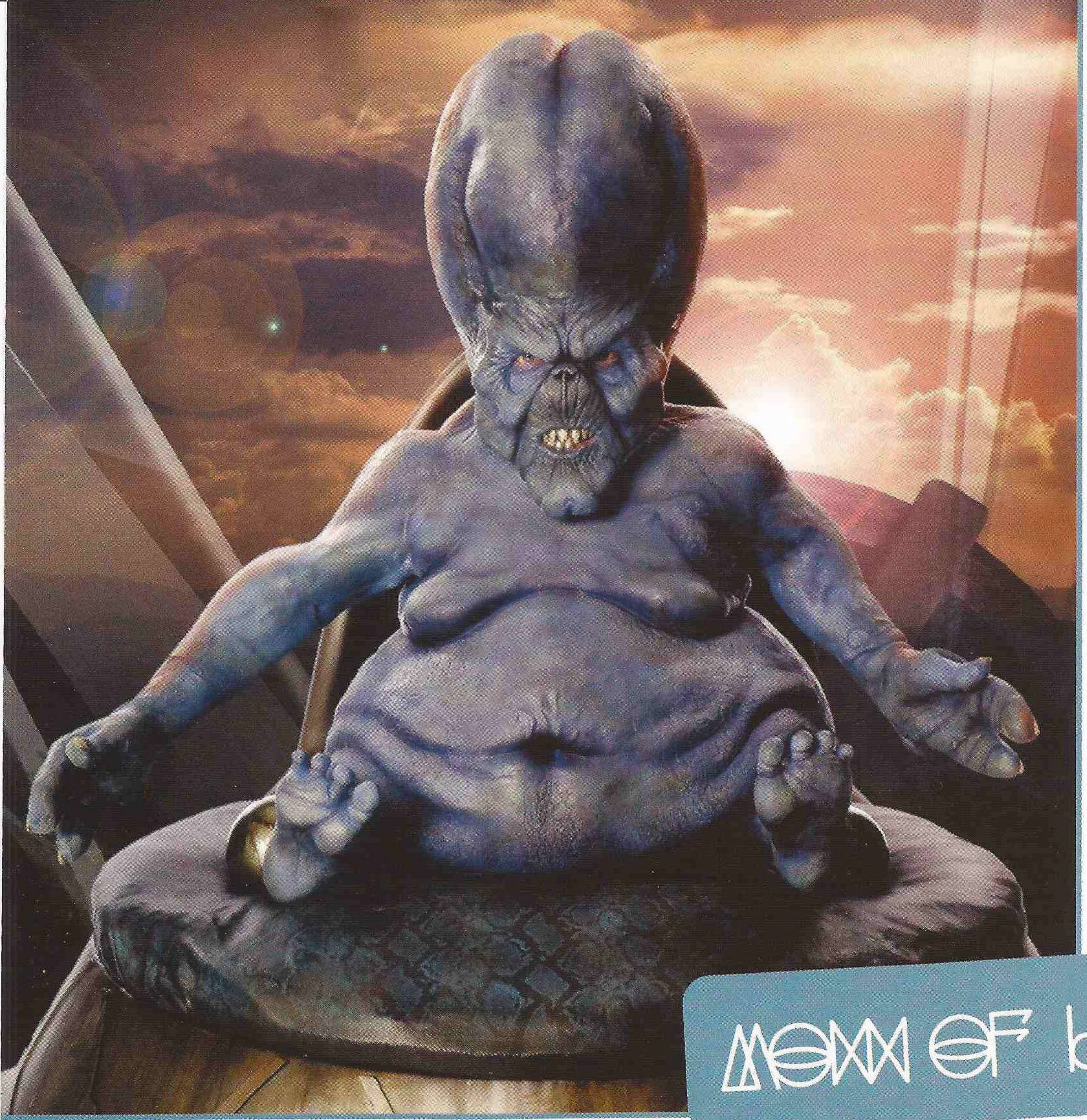
What do you get when you cross a New York fashion show with the bar scene in *Star Wars*?

Something a lot like the scene in *The End of the World* where the alien dignitaries enter the Manchester Suite, race by race, through the sliding doors, that's what. Euros and his team tackle this scene after lunch. While Chris and Billie rehearse, I loiter behind the doors with the aliens, all waiting patiently for their turn on the Temple Hall stage. It's a freak show back here. It's like a manic, 'shroom-fuelled edition of *Stars in their Eyes*. "Tonight, Cat, I'm going to be cybernetic hyperstar Cal 'Spark Plug' MacNannovich..."

Hang about, I've spotted the Moxx of Balhoon! The little fella – he's from the solicitors Jolco and Jolco – is sat over there on a moveable circular platform-cum-throne, eyeing up those weirdoes in black woolly cloaks, their faces hooded in darkness. And look, Ol' Red Eyes is back – the face in a case! It's the Face of Boe ("Talk to the Face, talk to the Face!"), the sponsor of this wacky-as-a-cuckoo event. And sat next to me, being retouched by a make-up artist, are two blokes wearing ruffs and what look like stockings and suspenders. Maybe they're the ambassadors from the City State of Binding Light? Or the Brothers Hop Pyleen from the exalted cliff tops of Rex Vox Jax? Either way, they're FREAKING ME OUT! I think I'll go and stand next to the guy with an orange head and multiple eyes.

Phew, that's better.

Charlie Bluett, a special effects artist for Millennium ▶

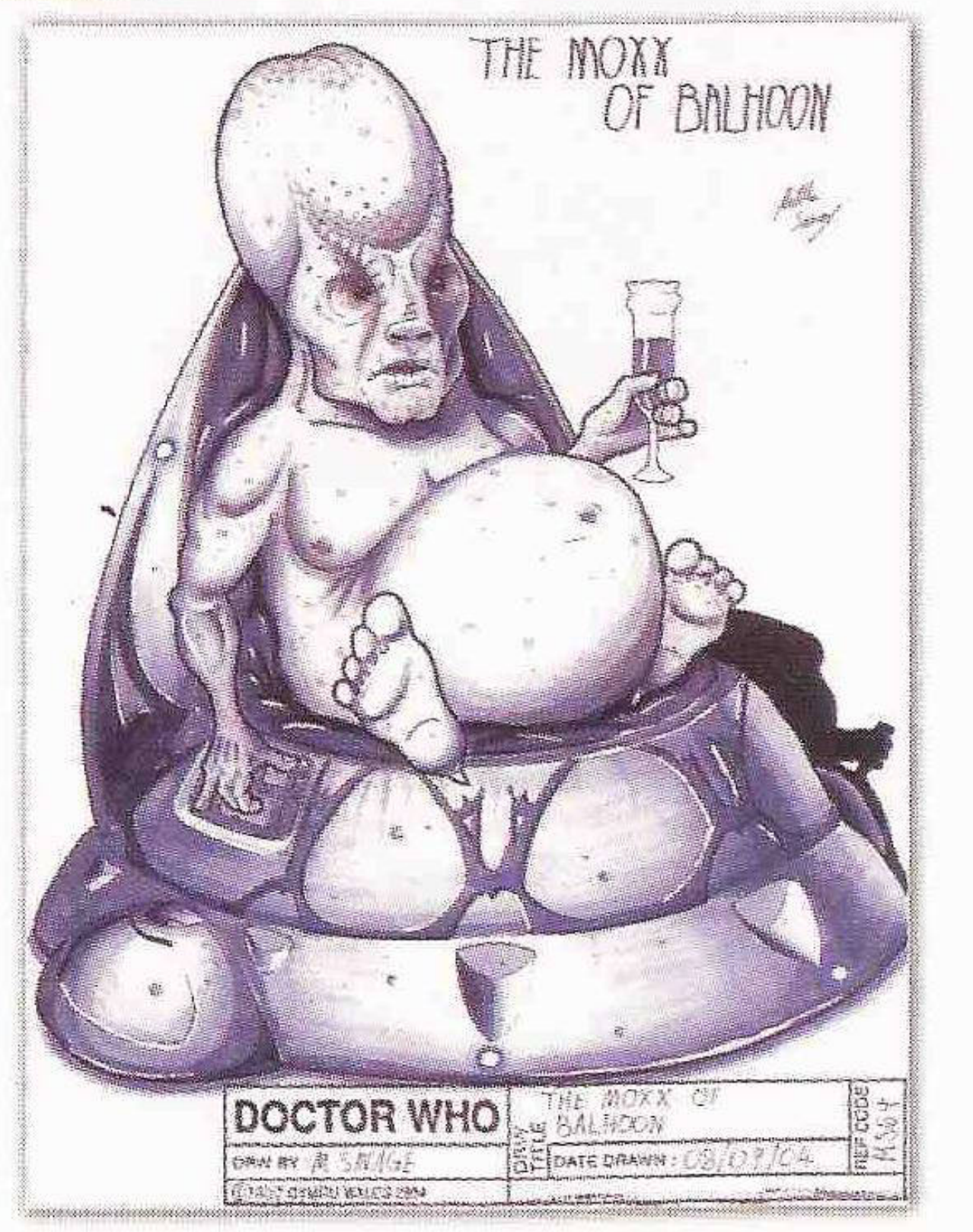


MOXX OF BALHOON

◀ Effects, the company owned and operated by Neill Gorton, explains Russell's initial concept for the Moxx: "A big blob of jelly with a whole load of eyes on it! That's what I got from the script. The actual design – this chubby little alien on a platform – is the work of Neill, my boss. A blob of jelly would have been harder to get across as a character," Charlie chuckles. "It's almost like an amoeba!"

The bulbous Moxx mask is moulded over and glued to Jimmy Vee's face. Watching the actor sit in his tracksuit on the steps of his trailer during the lunch break, smoking a fag through the bulging blue mask, was most unnerving. In full costume, though, Jimmy is even more unsettling. He walks upright, wearing the Moxx's circular platform like a skirt – his legs hidden inside it, his arms and torso riding above it and covered in a corpulent foam latex bodysuit.

"Hiding Jimmy's legs underneath the travelling platform makes the Moxx look even smaller," enthuses Charlie. "It turns him into a complete other life form, because not even dwarves are *that* small. The prosthetics alone are relatively comfy, because they're stuck straight onto Jimmy's face. The one difficult thing is that the head – the main, swollen head part – is made out of fibreglass, and within that is a fibreglass cap, which is basically meshed around a life-cast of his head, so once you've wearing that, rubbing and grinding at the skin, it does become a little irritating and un-comfy. It tends to do a tiny bit of damage and cause skin irritations."



► *A design sketch for the Moxx of Balhoon, complete with a glass of alien champagne!*

By night, Mr Vee is a nightclub doorman. But by day, he's a secret star of the big and small screens, playing roles designed for the shorter man. Jimmy comes from Harthill in Scotland and has the thick accent to match (in post-production, his lines are overdubbed by another actor)...

DWM: Hello, Jimmy. Who's this Moxx fella, then?

Jimmy: "He's a, sort of, toxic little creature. It's my biggest role yet, so we'll see where it leads. When you see him on TV, I reckon he's gonna look – how can I put it? – horrible! It's one of those things that you're never gonna forget once you've seen it..."

Is it uncomfortable under all that latex?

"This thing [*pointing at his two-foot-tall prosthetic head*] is heavy. It's made of fibreglass and weighs half a stone. You know what it looks like? An arse! Heh-heh! That's what I call it. My face... is an arse!"

Better not scratch it, then.

"Or – um – pick my nose! Woo-heh."

Jimmy, that's bad and wrong. How long does this arse take to put on?

"About two-and-a-half hours... and that's just the ar- the head. The rest of the costume is a bodysuit, which zips up at the back. Aye, how would you describe it? Like *Ghostbusters*? The big blob thing? It's not uncomfortable – apart from it's slightly annoying, cos you can't do anything once it's on. You can't go to the toilet or eat or drink. But I'm used to that. This is the second episode; in the fourth [filmed first], I played a piggy astronaut..."

The Space Pig?! That was you?!

"I do different characters. All sorts, really. Most of the things I do are in costumes like these. That pig, you can just imagine it stuck in a car window. The Moxx, too, he looks like an air freshener you might stick in the front of your car."

How do you find your character?

"Well, basically, you find something to latch onto – whatever comes into your head at the time. You just go for it. Sometimes you do it just for a laugh."

Have you ever watched *Doctor Who* before?

"Before what?"

Er – before now?

"I did. It's one of these crazy things you get stuck on, isn't it? You see the first bit and you think, 'Oh aye?' The next thing you know, you've watched the whole bloody thing. It's addictive. You can't seem to get away from it. This series is more updated. It's more modern – no trench coat and scarf."

One final question: when do you think the world will end?

"After this interview, heh-heh! This episode, it makes you think: could this happen some day along the line? Everyone always feels it could happen. I think something will come out of the blue and... BANG! There you are. Nothing more. No more world."

▲ *Some finishing touches are made to the Moxx.*

◀ *A partially-costumed Jimmy Vee waits patiently to be called on set.*

Chris and Billie have finished rehearsing, so I sneak back inside the Hall, positioning myself on the steps at the far end – a choice vantage point to sit and watch the assorted creatures cross the threshold. Sure enough, the alien notables lumber in...

"Which one is [executive producer] Mal Young?" teases Chris after the first take.

On the second take, Jimmy bumps his buggy on the sliding doors on his way through, so the scene is reset. This takes a few minutes. At the other end of the hall, I can just about make out Euros offering a man in black tights and knee-high boots advice on how to make an entrance!

"Who's your favourite, then?"

Chris has just plonked himself down next to me on the steps.

"Your favourite Doctor?" he grins. "Who's your favourite?"

"You are," I say, since he's the only Doctor who's just plonked himself down next to me. ▶

BLUE KIDS ON THE BLOCK

CHILDREN, I'M TOLD, ARE THE FUTURE. IN which case, the future's bright; the future's... *blue*?! Meet the students from the Mark Jermin Stage School. They're painted blue to play alien staff children – bumping up the numbers due to the chronic shortage of dwarfs. Assembled in their green room (blue room, surely?) during a break in filming, the kids are as hyper as squirrels on caffeine, if squirrels were blue and wore tunics. I'm introduced to – deep breath – Elliott Truman, Brian Conway, Dan Allen, Billy Mcleary, James Price, Thomas Drewson, Jake Rees, Darius Huntley, Alex Francis, Stefan Stone, Jack Thomas and Matthew Rawcliffe. First off, how would they describe these here creatures that they're playing?

"BLUE ALIENS!" they cry in unison

"We're slaves to the blue man," says one of them (he means the Steward). "All of us slaves, we're twins," he reasons. "That's why we're the same size."

How long does it take to be spray-painted blue? I've no shortage of answers...

"35 minutes!"

"Nah, 20 minutes."

"What? No! Two hours."

"About 45 to an hour?"

Okay, somewhere between 20 minutes and two hours, then! So what's the best thing about appearing in *Doctor Who*?

"We're going to be on TV!" says pretty much everyone.

I wonder how many of them have appeared on TV before. All of them, it transpires. I'm dealing with seasoned professionals.

"I've been in *Casualty*," shouts out one lad. "I was on this Saturday. I was the main part."

"I've been on *SM:TV* twice," another one tells me, "and on *Blue Peter* once."

"I went on a Calpol advert."

"I've been in an advert with helicopters."

Do they all want to be actors when they're older? Of course they do! But what's so great about being an actor?

"Because," Mr Calpol considers, "it's good."

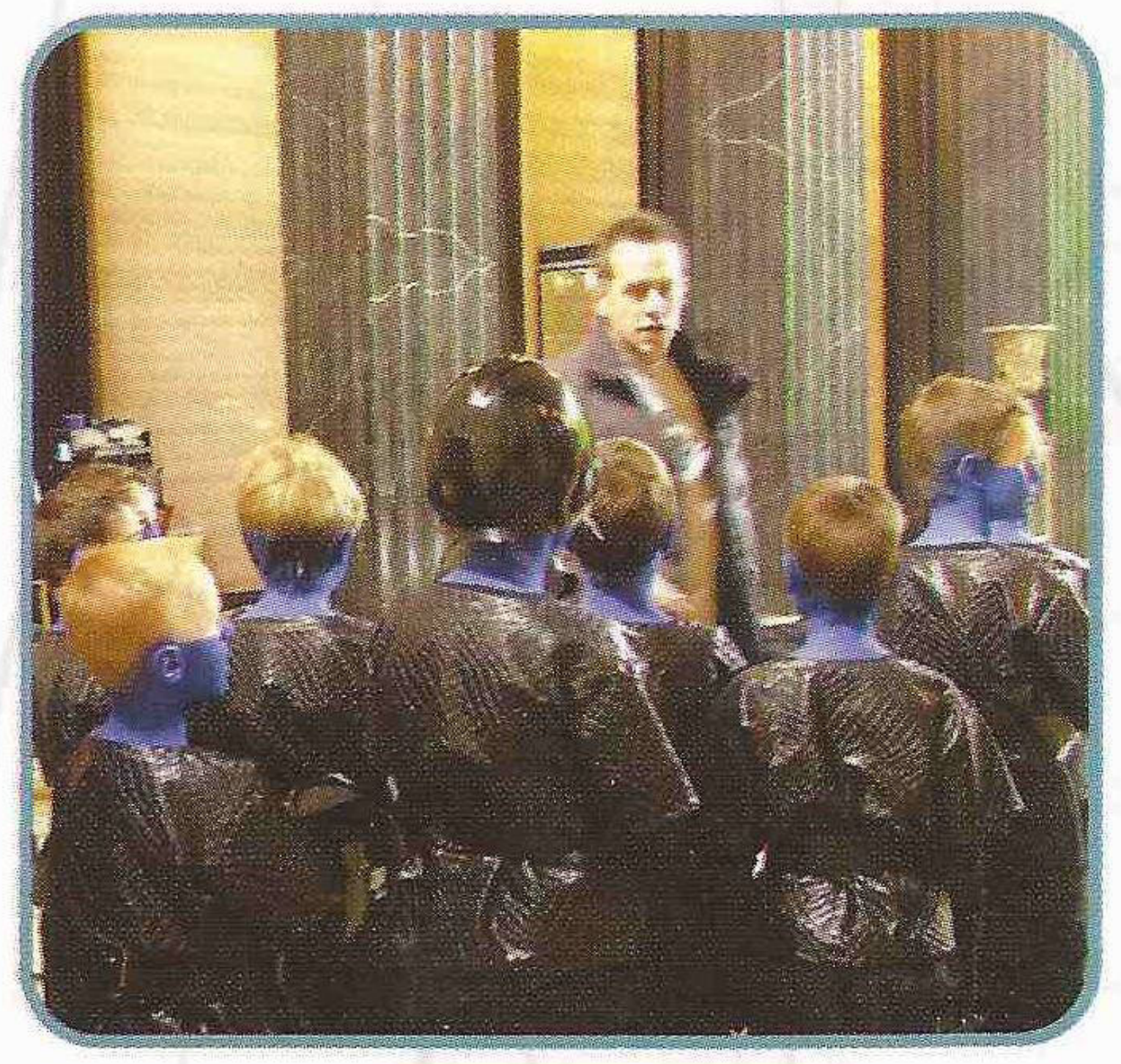
"Money!" shout out several others.

"Girls!"

"You're famous!"

"You make everybody proud," chimes in one lad, who's sat at the back, "and you're proud of yourself, not like the homeless people on the streets in town."

Hmm. Noble reasons, all of them. What's the worst thing, then?



"When you're just hanging around."

"Yeah, that's really annoying."

"The nervous bit. You're nervous."

"You have to wake up really, really early sometimes," says someone. "That's bad."

"The blue paint," jumps in someone else. "The paint spray hurts."

"No, it doesn't," several others interject.

"YES, IT DOES!" yell back several more.

There's lots of shouting. I call for a show of hands. It's decided by a majority of eight to four that the blue face-paint *doesn't* hurt. Of course, these kids weren't born the last time a new series of *Doctor Who* was on television. Had any of them even heard of the show before landing this job?

"YES!" shout some of them. Apparently ▶▶

▲ One of Cassandra's surgeons.

◀ "No, but seriously?" says Chris.

I *was* being serious.

"Tom Baker," I say, "is widely considered to be the ultimate Doctor Who."

Maybe I should have said Richard E Grant, just for a laugh.

"Tom Baker, eh? He does seem popular," nods Chris. "Why is that?"

The question hangs in the air as he is called away to shoot another take.

Back on the brink of the end of the world – or 'Newport' as they call it – the production team is deciding what Lady Cassandra should look like from behind. Do we see the back of her big head? Or how about just really, really taut skin? Neill is worried that he won't have time to construct anything very intricate before next week's 'monster parade', at which Russell and Phil will view the finished costumes and props. Although Cassandra's skin, eyes and mouth will be computer-animated, the rest of her (her six-by-three-foot frame, with her brain in a jar underneath) must be finished in time for the parade. A 'mock-up' face and skin has also been created, and will be used for the long shots. For most scenes in which Cassandra appears, visual effects company The Mill will digitally animate her skin, eyes and mouth during post-production. But still, what of her behind?

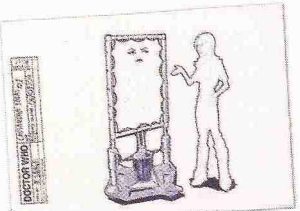
"This is turning into something much bigger than originally anticipated," says Neill, worried.

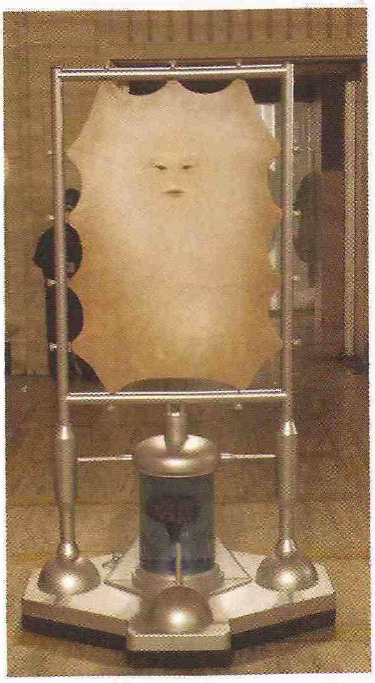
"We'll contract it out, then," suggests Russell.

But Neill isn't keen.

"A monster parade!" whispers Mark Gatiss, who has nothing to do with this episode (he's written the next one, though), but is sat in on the meeting anyway. "Ooh," he squeals, "it's a Carnival of Monsters!"

On location in the Temple, Lady Cassandra looks, well, stretched... in a good way! Her skin and brain are both present and correct – the former stretched across a sleek metal truck, the latter in a jar at its base, bubbling and glowing from within. Her blood-bleached Ladyship is hideous... as





▲ ▶ Cassandra is brought to life!

> "I was a bit stuck for a villain for this episode – until I watched last year's Oscars!" RUSSELL T DAVIES

◀◀ they've watched videos and repeats and that. What do they make of the old *Doctor Who* stories?

"They're poo!"

"It hasn't been on for, like, 50 years!"

"It's not poo, it's just really old-fashioned."

"It's in fashion now, though," Mr Calpol points out, "because there's a new series."

Have they met Chris and Billie yet?

"I met Billie earlier," says one boy. "My dad says she's fit."

"She *is* fit!" insist others.

"I've seen the tree man," asserts the lad from the lunch queue. "It's a weird mask. It feels like rubber. How did he get it on?"

"GLUE!" sings everybody else.

"There's a huge blue guy," enthuses another kid, referring to the Moxx of Balhoon. "He's a fish, I think. It's a big rubber costume."

Would they like to appear in *Doctor Who* again some day? You bet they would.

"Y-E-E-E-E-S!"

"DEFINITELY!"

"I'd like a main part in it," says the boy who thinks that the Moxx is a fish. "I'd like to be Doctor Who! Doctor Who Jr!"

"I'd like to be a tree," suggests another lad.

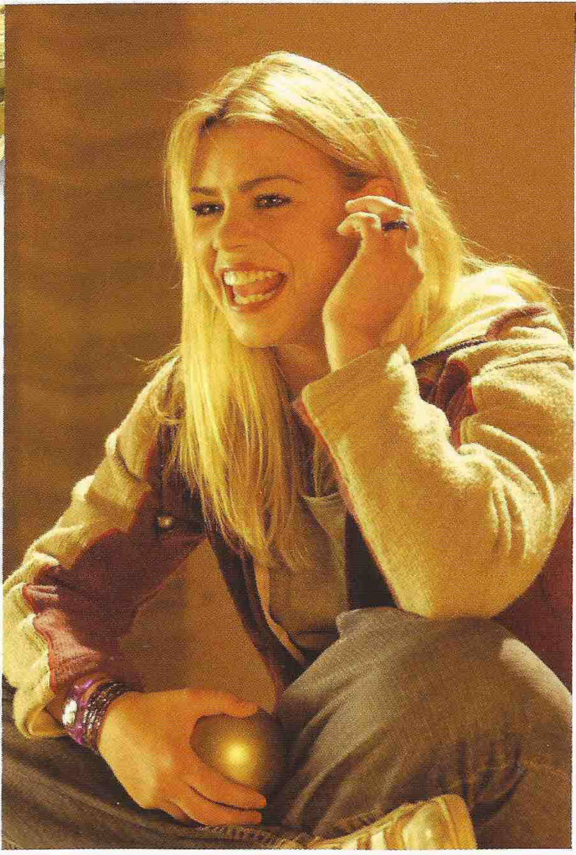
"I'd like to be an evil wasp!"

"I want to be one of the demon things."

"A Dalek! I want to be a Dalek!"

The future, it seems, really is bright.

Ben Cook is also available for children's parties.



I say, in a good way. She's wheeled about by the two actors playing her surgeons – masked creatures in white hospital robes. They carry canisters of water to moisturise her whenever she demands.

"Oh, now don't stare! I know, I know, it's shocking, isn't it? I've had my chin completely taken away," she shrieks (a stand-in actress reads her lines, but they'll be overdubbed by a distinguished guest star – Zoë Wanamaker, as it turns out – at a later date), "and look at the difference, look how thin I am! Thin and dainty! I don't look a day over 2,000 – moisturise me! Moisturise me!"

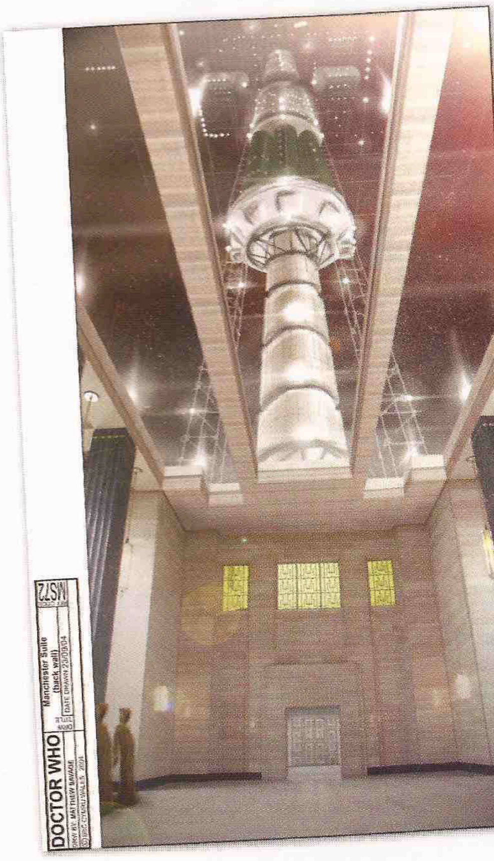
Russell later explains: "I was a bit stuck for a villain for Episode 2, until I watched last year's Oscars ceremony. I think it's vile – all those beautiful women becoming lollipop-headed and stick-thin, dying in front of us... and we're meant to clap! Once that connected with the word 'transparent', I knew what I wanted to do. I then remembered Katharine Helmond's character having a facelift in the movie *Brazil*, which was fantastically grotesque. It's an old enough image now to use again and enhance. It also gave me the chance to write some bitchy *Ab Fab*-type dialogue, which is always a laugh. I think my favourite line in the whole series is 'When I was a little boy...'"

His only doubt was whether the programme's budget could stretch to allow Cassandra to be realised properly. "On the CGI list," he says, "I already had Platform One, and the Earth exploding, and the Ventilation Chamber – I could feel the costs escalating! And this was before I'd even realised I'd need the Sabotage Spiders to make the plot work. I handed in the script knowing, with my executive producer hat on, that I'd already exceeded our boundaries."

The production team went through the usual compromises until they found a result. "The Moxx of Balhoon was originally supposed to be CGI," Russell confirms. "He was a 'bowl of blue fat' hovering around the place. The Mill actually did a great animation of him when they pitched for the series. But we made a trade-off, and gave the Moxx to Neill to create – which turned out, quite by accident, to be a wise decision, because photos of the Moxx have been printed all over the place! But that freed up a bit of Cassandra money. And there she is! Better than I could have ever hoped."

The Earth may not last forever... but production meetings can. The group is now discussing saliva. When the Moxx gobs over Rose, should we actually see the spit? Is this one for the props department? Have they budgeted for artificial phlegm? (Of course they have!) Or will common or garden dwarf drool suffice?

"No-no-nooo," says Russell, "we can't go that far!" And then he adds, admiringly, "Honestly, the thought you've all put into this!"



Also under discussion is the scene where Rose phones her mother from outer space. On a bright, ordinary day in 2005, Jackie Tyler is unloading the washing machine in her kitchen...

"We're going to start with a point-of-view shot," explains Euros, "from inside the washing machine."

"Oooh!" says everyone in an 'Oooh, get you!' sort of a way.

"IT'S ART!" he cries, and then bursts out laughing. "It'll look amazing, right? RIGHT?"

▲ *A concept drawing for the hospitality zone on Platform One...*

◀ *...and the finished look!*

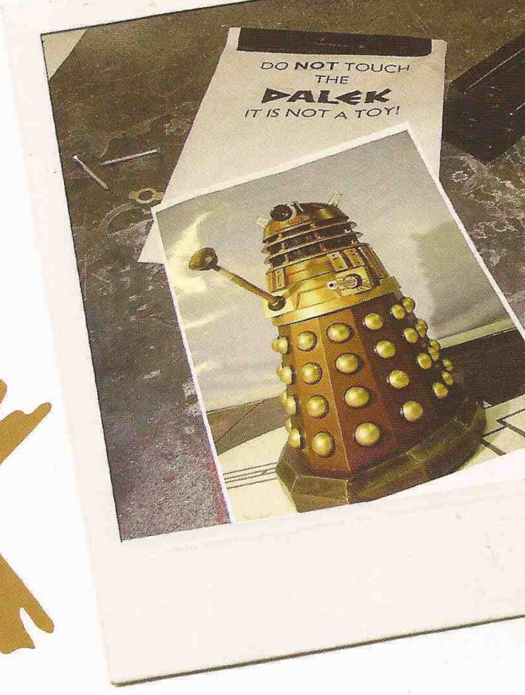
No doubt about it, the end of this article is seriously nigh. But first, here's an incredible statistic: *The End of the World* sucked up over a fifth of The Mill's total effects work quota for the series.

"Episode 2... blimey!" laughs visual effects producer Will Cohen when we catch up at The Mill's headquarters in London. "Episode 2 was a biggie. We always knew it would be enormous, but it grew and grew and grew. It makes, hopefully, for an enjoyable spectacle. I have to say, we've been telling some of our colleagues in the business how many effects shots we had to create in the time – and a lot of them think we're insane. There are over 220 visual effects shots – in a 40-odd minute show! But some of our best work is in this episode."

The End of the World, Will tells me, is nearer a movie than a television show in terms of its scale. "Most of our team come from a film background – *Alien Vs. Predator*, *Alexander*, *Harry Potter* – so they knew exactly what they needed to do to produce quality work," he says. "You've got CGI characters, digital matte paintings with 3-D elements and live action combined, CGI views of Earth out of the window... it's an unbelievable episode. It's great! They shot extra scenes a month or so before it was broadcast – the Raffalo scene, and some pick-up shots, which had effects in them – and that slowed us down, but we were still only, I think, a day late delivering the episode, which is pretty good going considering."

Well, quite. Wow! A day late? That's not the end of the w–

Oh. ■



Diary of a DALEK

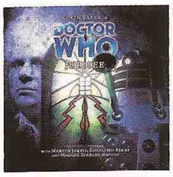
On the day his childhood dream came true, Dalek voice artist **Nick Briggs** started writing a diary. The actual document is massively bigger on the inside than **DWM**, so using a Dalek mind probe, we've extracted the following abridged entries from Nick's Dalek-addled brain...

THURSDAY 23 SEPTEMBER 2004, 11.05AM

DURING A BIG FINISH MEETING MY mobile rings. It lights up with the name 'Jim Thompson'. A rare event. He's my agent. We don't speak for months on end. Then, suddenly, he'll phone me out of the blue and send me for some commercial casting where I get to stand in front of a camera, say my name, show them my left and right profile and hands, then leave. I never get those jobs. I just don't look like a bloke who could sell you anything, I suppose. But this time, I'm hopeful. I've heard rumblings from various quarters that they're considering me for the Dalek voices in the new TV series of *Doctor Who*. I've been providing them for the Big Finish *Doctor Who* audio dramas for five years, and people seem to like them. I've even wittered on about how they should/shouldn't be done in the pages of **DWM**. At length. Anyway, I've alerted my agent to the possibility of the casting director, Andy Pryor, phoning him. When I see 'Jim Thompson' flashing on the phone, I have the feeling I've got the job. I mean, he's hardly going to phone me to say that no one's phoned him... and Andy Pryor probably isn't in the habit of randomly phoning actors' agents and telling them he doesn't want them to do a job. I pick up the phone and answer it with a growing sense of exhilaration. "They want you, my darling," says Jim. "I'm made up for you, I really am. Well done... read-through some time around the 16 October and two weeks on set from around 23 October." He explains that they're not talking about money yet, but that I should consider myself booked. I don't care. I'd pay *them*. Jim tells me that Andy Pryor recognises my address, because one of his best friends lives in the same block of flats. Small world.

I text **DWM** editor Clay Hickman: 'I am the Daleks. Officially.' I send the same text to my friend David Tennant. I want to talk to *Dalek* writer Rob Shearman, but he doesn't get up until midday. David texts back immediately, saying it's 'cool' and 'ex-bloody-terminate'. He's doing *Casonova* for Russell, and has promised to put in a word for me with the great man – 'together, we can conquer the world!' he said in his last e-mail. An hour or so later, Rob phones. I assume he knows; that someone's told him. But no. Can't remember what he was actually phoning about, but I surprise him with the news. We are both pleased beyond belief. Every time I tell someone, I'm pleased beyond belief. When will I start believing?

> "I text my friends: 'I am the Daleks. Officially.' I truly am pleased beyond belief!"



▲ *Above: The audio drama that started it all...*

◀ *Opposite: Billie Piper checks Nick Briggs for signs of megalomania!*

▼ *Below: Chris Eccleston on set at the Millennium Stadium, Cardiff.*

TUESDAY 28 SEPTEMBER, 5.10PM

I'M CHATTING TO ROB SHEARMAN on the phone. A bleep tells me that Jim is phoning again. I ignore it. I can call him back. Rob's too entertaining to interrupt. But a few seconds later, Jim tries again. This could be urgent. I interrupt Rob. He understands. I'll ring him back. I switch to Jim's call. He's surprised I know it's him. Old folks never understand the fact that their name comes up on mobile phones. Jim tells me that the director of the Dalek story, Joe Ahearne, has asked for my telephone number and would like to speak to me. Since 'office hours' are over now, I say to Jim that I assume Mr Ahearne won't be phoning me until tomorrow. Jim concurs.

10.35PM

I'M CHANNEL-HOPPING AND ALSO watching my *Hulk* DVD at the same time. Don't seem to be able to concentrate at the moment. Wonder why? My mobile rings. An unknown mobile number scrolls across. Puzzled, I answer. It's Joe Ahearne. Polite, tentative. Hopes I don't mind him phoning so late. It's the bleeding director of *Doctor*-bloomin-*Who*, of course I don't mind... I say, "Sure, that's fine" as coolly as I can. Wants to tell me how delighted he is that I've agreed to do the job. He's heard *Jubilee* – the Big Finish audio play by Rob on which this episode is loosely based – and thinks my Dalek is great. He asks me how a Dalek voice is done. Would I mind explaining it to his sound people? Not at all. Would I be able to come to the studio and do the lines for the other actors to react to? Yes, I would. I confess I was thinking of bringing my ring modulator to the read-through, he laughs and confesses he was hoping I would. ▶

◀ I tell him that without it, I'd sound like 'a bit of a knob'. He laughs and tells me again how pleased he is that I'm doing this job. He talks about how good he thinks the script is and that it's very 'ambitious'. I tell him that I'm very pleased he's directing and that I loved *Ultraviolet*. He seems genuinely surprised and pleased, joking that this story is just like Episode 5 of that series. We talk about when the read-through is. He's not certain, but it will be some time in the week of 17 October and filming will begin on Sunday 24 and go on for two weeks.

I phone Clay to tell him about this. One of the big reasons I got this job was that Russell has read my ramblings about Dalek voices in this magazine. I can't thank **DWM** enough for this.

◀ Dalek writer Rob Shearman meets his title character on a visit to Cardiff.

WEDNESDAY 6 OCTOBER

AROUND 6PM, RUSSELL T DAVIES phones me. I'm hard pressed to remember a time in my life when I've heard the words 'exciting', 'marvellous' and 'fantastic' used so often in a conversation. He's tremendously encouraging and heaps masses of praise on me, the series and the Dalek script. I remark that when I did *Jubilee*, I had no idea I was giving such a good audition for this job. He gives me his telephone numbers and tells me to call any time if I have any worries. He asks me if I've read the script, saying, "I've no doubt you've been leaning over Rob's shoulder! Don't worry, you're part of the family now! We don't have to worry about security and all that stuff!" Our conversation sweeps to an entertaining and satisfying end. He has a gift for making you feel special, and I appreciate that very much.

THURSDAY 7 OCTOBER

I TEXT RUSSELL AND TELL HIM I'VE now got the script. He texts back to say his SIM card has lost all his addresses, so 'Who are you?'. I text back, 'It's the Daleks'. I read the script and love it.

FRIDAY 8 OCTOBER. 10.15AM

I'M BUSILY EDITING AWAY ON THE last chapter of my audio series *Dalek Empire III*, when effects wizard Mike Tucker calls. We are old acquaintances, and always have a chat if our paths cross. He tells me he's building the Daleks and wants to know if I'll be in the studio doing the voices 'live'. I say that as far as I know, that is the case. He's concerned about the flashing lights and that they should synchronise with my performance. He explains that the new Daleks will have a radio-controlled, remotely operated dome section. We decide that he can rig up a remote control button for me to press and flash the lights as I'm speaking. Fantastic! This will be the first time that the dome lights have ever properly synchronised with the speech. A *Doctor Who* first! God, I'm sad. I think it's hilarious that problems like this can simply be solved by two old chums chatting on the phone. He's also after a Dalek operator; but it needs to be someone with an equity card. We both agree to rack our brains...

Later, I tell [Big Finish co-producer] Gary Russell about all this. He immediately recommends Barnaby Edwards as a Dalek operator. He's small, he's smart and he was the only one who could get his Dalek to work properly in the *30 Years in the TARDIS* documentary.

FRIDAY 15 OCTOBER. 10.15AM

SEAN CLAYTON, WHO'S THE SECOND assistant director on *Doctor Who,* phones and gives me all the details of the read-through.

About five minutes later, he phones back and asks me about Barnaby Edwards. Is he an equity member? Is he short? How old is he? The answers are yes, yes and mid-to-late thirties. I think Sean was a bit worried that Barnaby would be as old as the original Dalek operator, John Scott Martin!

I phone Barnaby later. He confirms that he's been offered the job; but says it's in the hands of his agent now.

SATURDAY 16 OCTOBER. 10.10AM

I CHECK MY POST BOX AND FIND that I've received the new script. I'm so excited, I forget to read it. I'm distracted by the health disclaimer form and worry about that instead. Two years ago, I had high blood pressure, and I have had a cold sore within the last five years. Will this mean I can't do the job?

SUNDAY 17 OCTOBER. 10.15AM

I SUDDENLY REALISE I HAVEN'T READ the latest version of the script. I do so and mark up my lines with the nearest available highlighter pen... I'm explaining this, because I'm slightly embarrassed it's in pink! Pink somehow doesn't seem right for a Dalek. I also marvel at what a huge part the Dalek is. I've got so many lines... and they're all great. I particularly like the 'coward' bit.

MONDAY 18 OCTOBER. 9.30AM

I SET OFF EARLY TO CATCH MY 1PM Paddington train to Cardiff. I arrive far too early and end up catching the 12.30.

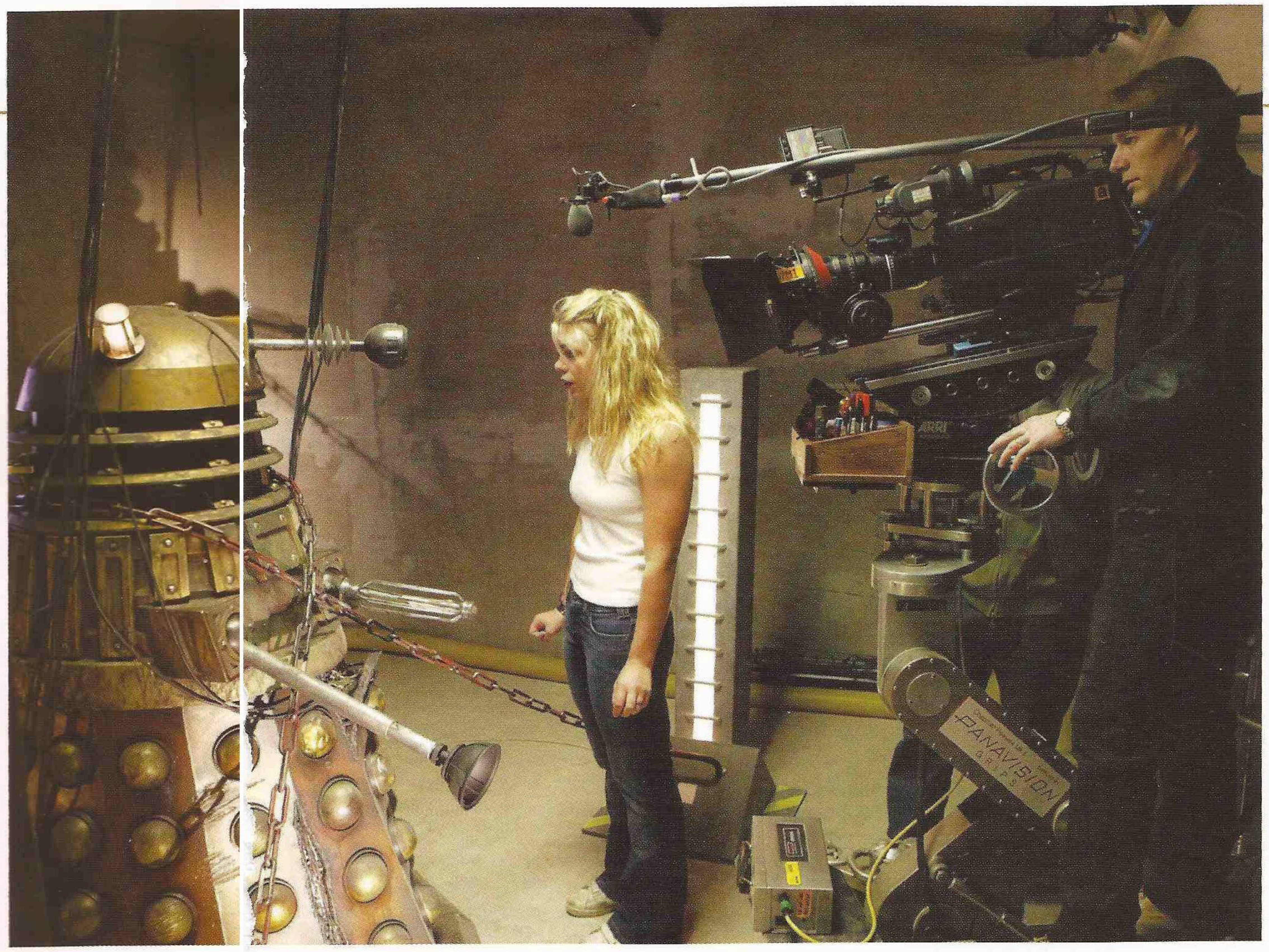
I re-read the script on the train journey and can't stop grinning.

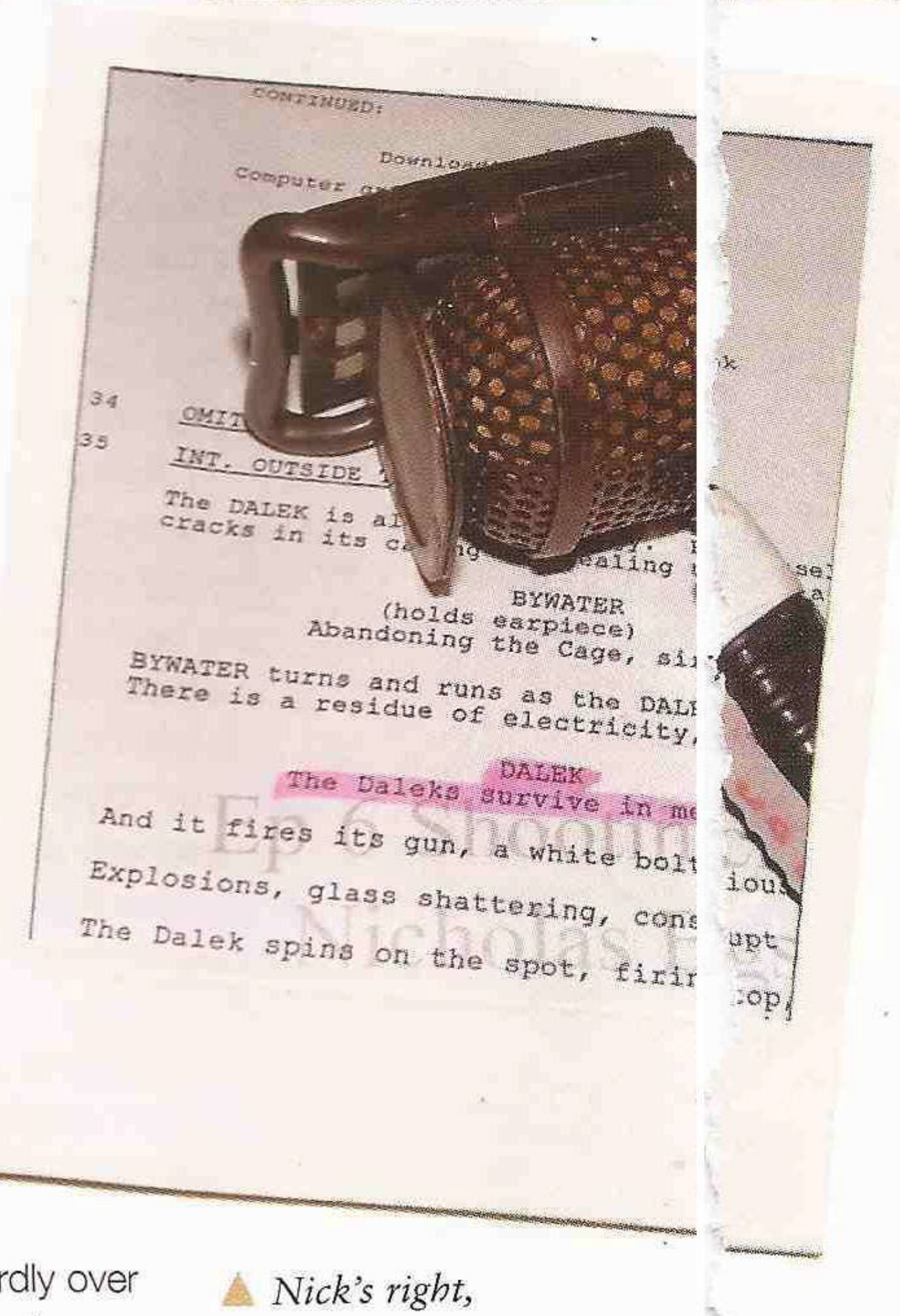
There are about a hundred taxis at Cardiff station. The first driver scrambles to get me. He has an Asian Welsh accent which I find almost totally impenetrable; but he's a lovely old bloke. I mention *Doctor Who* and he's surprised they're making it again. "Aren't they dead?" he asks. "There were a couple of them, weren't there? But they died, didn't they?" I explain that three of them are dead, but that there were more and now they're doing it with a new one. He doesn't understand what I'm talking about, and laughs a bit.

I check in at BBC Wales reception. Writer Steven Moffat is there, hanging around, waiting for a script editor. I go and shake his hand and he nods to the large plastic bag I'm carrying. "Is that your ring modulator?" he asks, with a knowing smile. I don't bore him with explanations... or maybe I do and am too embarrassed to remember that. I sign in next to a young chap who says he's there for *Doctor Who* too. I write 'Dr Who' and not 'Doctor Who' on my pass, suddenly feeling very conscious that I'm a fan in the grown-up world of telly.

The young chap – Bruno – and I are told that we're early and will have to wait in the canteen. We hesitantly find our way there. We sit and chat awkwardly over soft drinks. We find out we've both done *The League of Gentlemen*. A girl comes over and asks him for his autograph, uttering the classic line, "It's for my friend." I ask him, "Are you famous?" Bruno smirks, clearly thinking I'm taking the mick. But I'm not. I've never seen him before in my life. I feel a bit ignorant.

We are taken over the road to the conference room where we'll do the read-through. I go and set up my ring modulator and amp. "Oh, hasn't everyone got one of these?" I ask out loud. A few people, including Bruno, titter politely. Various actors start to indulge in the usual sizing-up and showing off behaviour. It's years since I've witnessed this. All my work recently has been with people I've known for years. It's all good-humoured and I can't say I don't join in. I end up sitting next to the girl playing DiMaggio. Her name's Jana and she tells me she was born to play the part, since she was brought up in close proximity to the American military – her dad was in the USAF – can handle a gun and has her own size three steel toe-capped army boots. She's petite and blonde. We chat. I notice Paul Cornell looking, clearly thinking, 'Briggs is at it again'. Not true. I'm just talking. And he probably wasn't thinking that at all.





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computer

34 OMIT

35 INT. OUTSIDE

The DALEK is a

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BYWATER

(holds earpiece)

Abandoning the Cage, si

BYWATER turns and runs as the DAL

There is a residue of electricity,

DALEK

The Daleks survive in me

And it fires its gun, a white bolt

Explosions, glass shattering, cons

The Dalek spins on the spot, firi

Ep 6 Shooting
Nicholas B

▲ Nick's right, pink isn't a very Dalek-y colour...

During all this, Russell T has entered. He's on his mobile. In the middle of the call, he spots me from the other side of the room. I hear him say, "Oh my God, Nick Briggs is here." He finishes his call, comes over and gives me a huge hug. It's so lovely to meet him. We laugh and grin and talk about how fantastic, marvellous and exciting it all is. I tell him it's hard for me to stop grinning. He admires my ring modulator. We say stuff like "Who'd've thought?" Russell also tells me that I'm going to be on *Blue Peter*. Blimey!

Julie Gardner introduces herself to all of us, informing us that Chris and Billie are still filming and will be late. I also meet Joe Ahearne, who flashes a design painting of Daleks. I ask for a closer look. They're just like movie Daleks! He nods to my ring modulator and smiles.

It gets later and later and Julie keeps making announcements about taxis and how late the trains run and that we can stay overnight at the hotel if we want to. We are all asked to introduce ourselves to the group. When it gets to me, I say, "I'm Nick and I'm the Daleks," and I get a massive round of applause and cheer. I can't stop grinning. We all laugh a lot.

Julie Gardner comes over to me and crouches down next to my ring modulator. She tells me she's so pleased I'm here and how she's heard so much about me and seen my name far too often in e-mails. We shake hands heartily and I thank her for being so nice.

> "I get a round of applause for saying I'm a Dalek, and a grin from Chris and Billie!"

▲ Billie Piper as Rose faces her new best friend's oldest enemy...

▼ Director Joe Ahearne discusses Dalek d with operator Barnaby Edwards.

Then, just as we're about to start the read-through with two excited volunteers standing in as the Doctor and Rose, we hear that Chris and Billie are 'literally' five minutes away. Joe announces that we're now all waiting like 'a coiled spring' to start in five minutes. Chris and Billie finally arrive, all smiles and breathless energy. They're shrugging and apologising. We all clap. They sit. We have to introduce ourselves again. I get another huge round of applause and cheer for saying I'm a Dalek. Chris and Billie both turn and give me a huge smile. Billie winks affectionately. I am completely smitten.

The read-through starts and I start to shake. My mouth goes dry. I fiddle with my ring modulator pointlessly. What's the matter with me? Chris is really Mancunian in his delivery. I'm shocked. But he's really good and gives a lot. He looks at whoever he's addressing as much as he can, given that he's reading. I'm impressed.

My first bit is a Dalek giving a horrible scream. Everyone jumps out of their skins. There's a flutter of recovery laughter. Chris carries on, then stops. "I'm sorry," he laughs. "I wasn't expecting that!" Everyone laughs. I do my first scene with him, which involves me screaming, "Exterminate! *Exterminate! EXTERMINATE!*" Chris immediately cheers and everyone joins in with a massive cheer and round of applause. I'm a bit flushed with success. Bruno is looking at me from across the table, strangely puzzled. I think he thinks I'm possessed or something. Russell and Joe are smirking outrageously.

When it's all over, Billie rubs my arm and tells me that the last bit I did was really sad. She says she was a bit worried about how to act with a Dalek, so it was great for her to hear the actual voice. I tell her I'll be on set doing it, and she seems a bit relieved about that.

Corey Johnson, who is Van Statten, the evil millionaire, tells me I'm going to 'terrify everyone in England'. I tell him it's in our race memory, while wondering why the Welsh and Scots won't like it.

Rather brazenly, I seek out Christopher Eccleston and shake his hand, muttering something stupid like, "I thought I'd better say hello properly before I exterminate you." He beams at me and tells me how frightening my voice is.

I'm in a bit of a daze. I ask Russell if I can stay and listen to the next script, Paul Cornell's. Russell says, "Of course!" I confess that I'm just being nosy!

I listen to Paul's script. It's fantastic. Very moving and full of great emotional stuff and some lovely humour. Pizzas arrive during this. Chris, Billie, Joe and I – sitting up one end of the table – do a bit of pizza juggling during the reading. I can see that Chris ▶

▲ *Nick can't keep his hands off the Dalek. But he's not alone there...*

◀ doesn't much like the pizza that's arrived in front of him, so I say "Pssst!" and show him the one I've got. He nods enthusiastically and beckons it over. Billie whispers to me that hers is a 'magueritta' and offers me a bit. I reflect that it's a bit sad that I'll remember all this trivial nonsense – but, hey, I'm a *Doctor Who* fan and I'm sitting next to Doctor bleedin' Who and Rose bloomin' Tyler. And they're really, really good.

TUESDAY 19 OCTOBER

BARNABY PHONES ME TO SAY THAT he's definitely being the Dalek operator! I'm delighted, although the blighter's doing more days than me. D'oh! Still, at least I don't have to sit in a Dalek all day getting claustrophobic.

WEDNESDAY 20 OCTOBER

I'M SITTING IN THE BIG FINISH OFFICE, freeing up space on my hard drive, but I'm really worrying about the practicalities of the Dalek voice on set next week. Although my Dalek voice was a big hit at the read-through, I'm painfully aware that, technically speaking, it was really only an approximation of what it should be. Joe seemed to think it was fine the way he'd heard it; but I assured him that I needed to speak to his sound people. I text Joe and ask him if there'll be time to meet the sound recordist on Tuesday, the day before I start filming. He texts back to say that 'sound recordist Ian Richardson will phone you ASAP'. Ten minutes later, Ian phones. We babble technical stuff at each other and resolve all difficulties; but I tell him we'll need time to play around to get it right. Will there be time on Wednesday? Ian doesn't think there will be. I ask if he'll have any spare time on Tuesday. They're filming that day. He says I should come to Cardiff in the afternoon and he'll find some time. I'm happy.

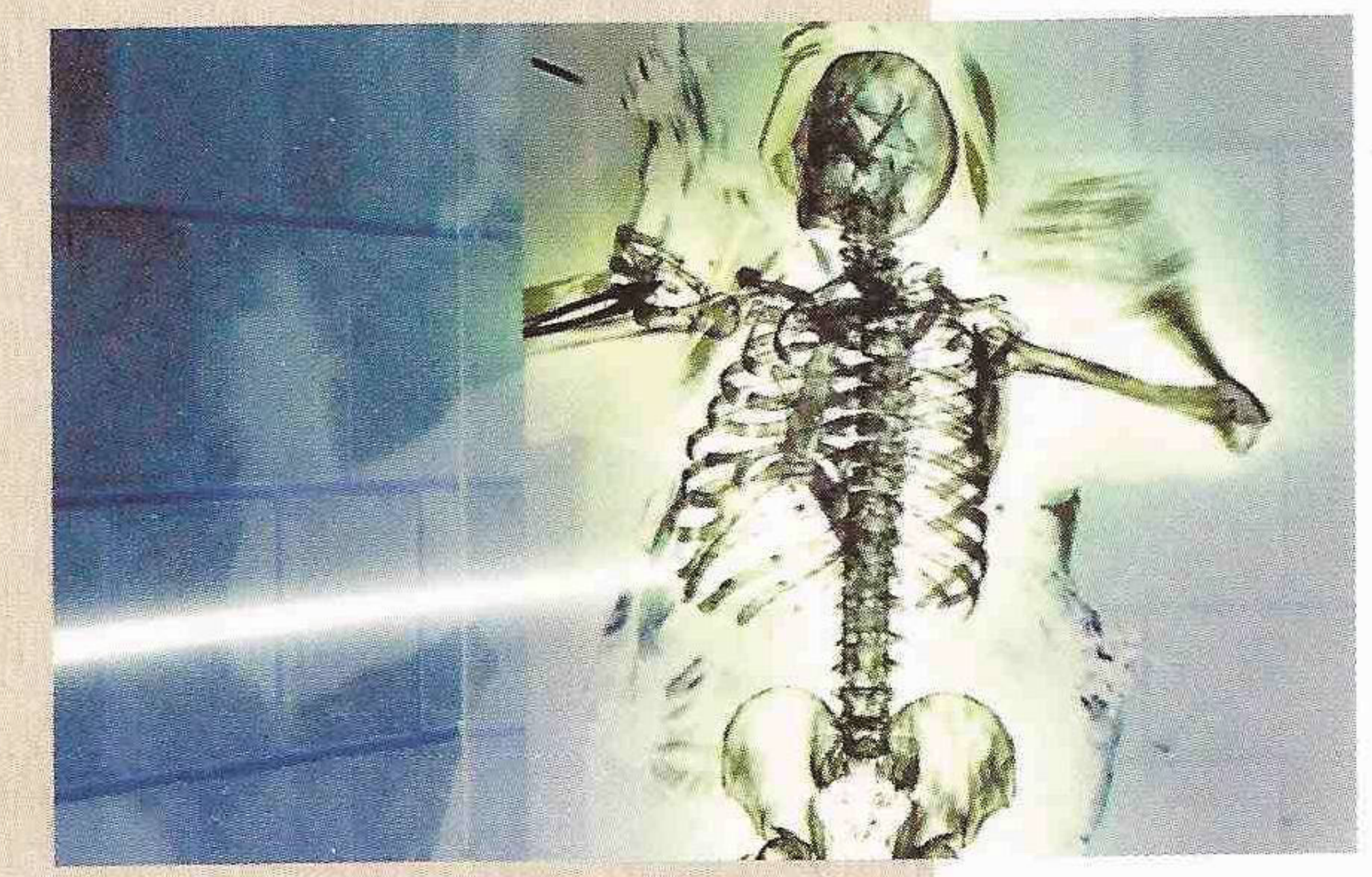
SATURDAY 23 OCTOBER

I RECEIVE A NEW SCHEDULE. AT THE top of the second day's page, in bold letters, it says '**Nick Briggs to arrive at 1500 to set up Dalek audio equipment**'. I feel ridiculously proud of my bold letters! Now everyone on the unit will know I'm the Dalek nutter...

TUESDAY 26 OCTOBER

IT'S 9.17 AND I'M NOT EVEN DRESSED or packed and I have to leave at 11am to make sure I get to Paddington in time to buy a ticket and get on the 12.30 train to Cardiff. Aaargh! Stop typing and get on with it, Briggs!

While I'm on the train, I have text exchanges with Barnaby Edwards, who says 'All hail the talking Dalek! Where are you?', and Mark Gatiss, who says 'it's beyond exciting'. I arrive at Cardiff station and stand outside like a lemon. Which car is mine? The place is full of cars. I sort of show my face around a bit, then a chap gets out of a car, carrying a photocopy of my spotlight photograph, with my name typed underneath. He drives me to the Millennium Stadium. The unit caravans are set up outside on a gravelly, wet piece of wasteland. There's a catering bus and trailers for actors. When we pull up, the second assistant, Sean, says I should be driven straight to the set. We put my suitcase in Bruno's trailer... he's not there. I imagine Bruno turning up and thinking, "God, not only did this guy not know I'm famous, now he's putting his bleeding suitcase in my trailer!"



▼ *"Exterminate!"*

We drive into a long, narrow, underground car park. We pull up and then my driver takes me up several sets of concrete stairs. I memorise the route. We arrive in a big room. This is it. I'm looking at the back of a set, and I recognise some of the faces of the actors from the read-through.

Third assistant director Dan introduces himself, then introduces me to the sound man, Ian. We have a brief, slightly rushed, confusing chat, then he dashes off because someone is shouting about doing a rehearsal for a scene. Ian's a bit busy. I spot Joe Ahearne and go and join him where he's sitting and watching a monitor next to the Director of Photography. We shake hands and exchange pleasantries. He asks if I'd mind doing a Dalek voice today, because he might get to those scenes. It's a surprise, but I say, "Sure".

Rehearsals start. I sidle up to sound recordist Ian and say that Joe wants Dalek voices today. Ian says, "We're not ready."

I tell Dan that I'd like to go and see the Dalek and Barney. Barney had texted me earlier to say '*We Daleks are on level 1 in a workshop halfway down the long corridor*'. Dan summons someone to take me to the workshop.

I arrive in the workshop to find Barney and effects boffins Mike and Melvin... oh, and the fantastic new Dalek... all mucky bronze and busted-up casing. I'm impressed. Barney and I marvel at it.

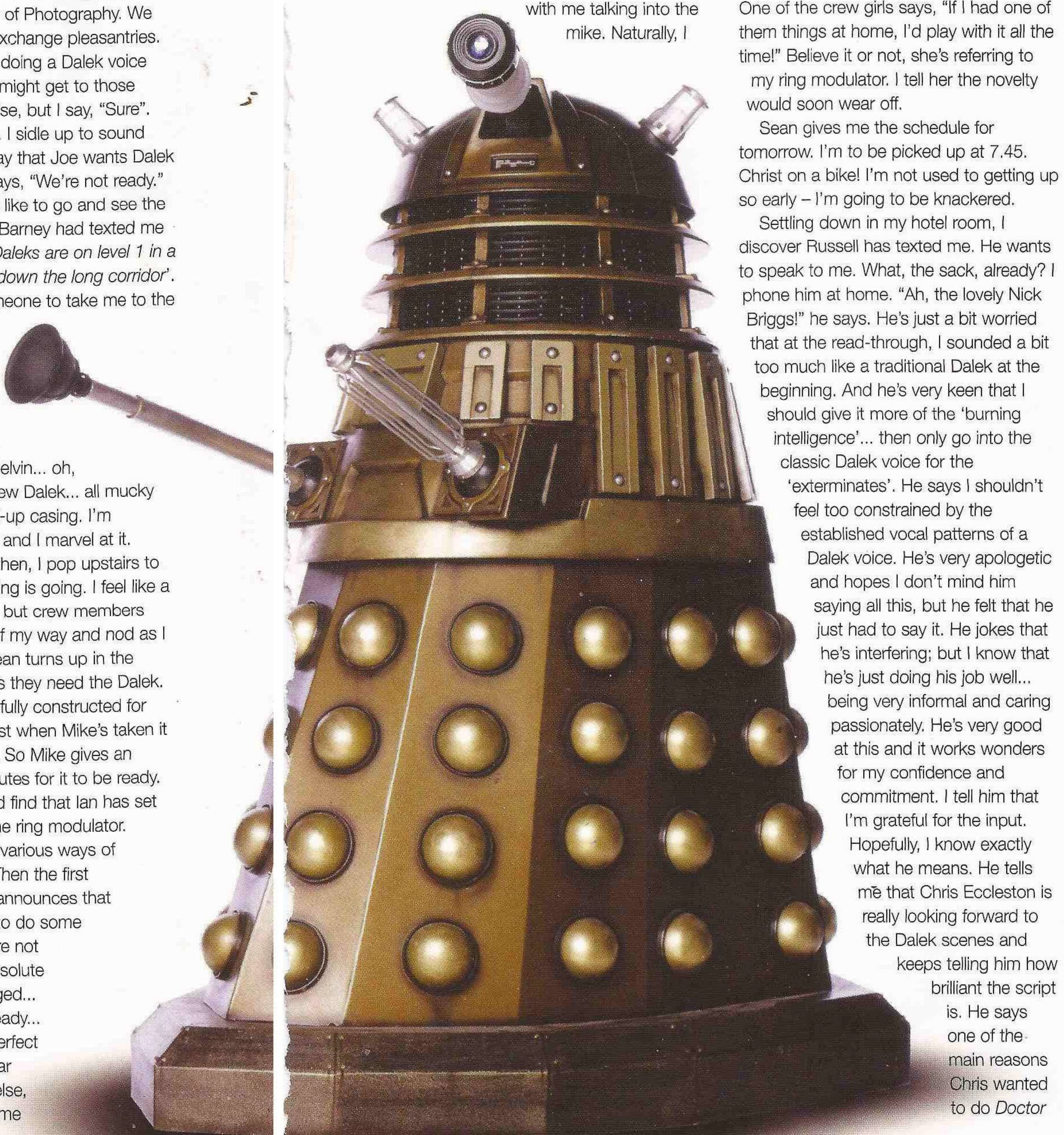
Every now and then, I pop upstairs to see how the shooting is going. I feel like a bit of an interloper; but crew members politely move out of my way and nod as I walk past. Then Sean turns up in the workshop and says they need the Dalek. It's been standing, fully constructed for hours, and now, just when Mike's taken it apart, they need it. So Mike gives an estimate of 30 minutes for it to be ready.

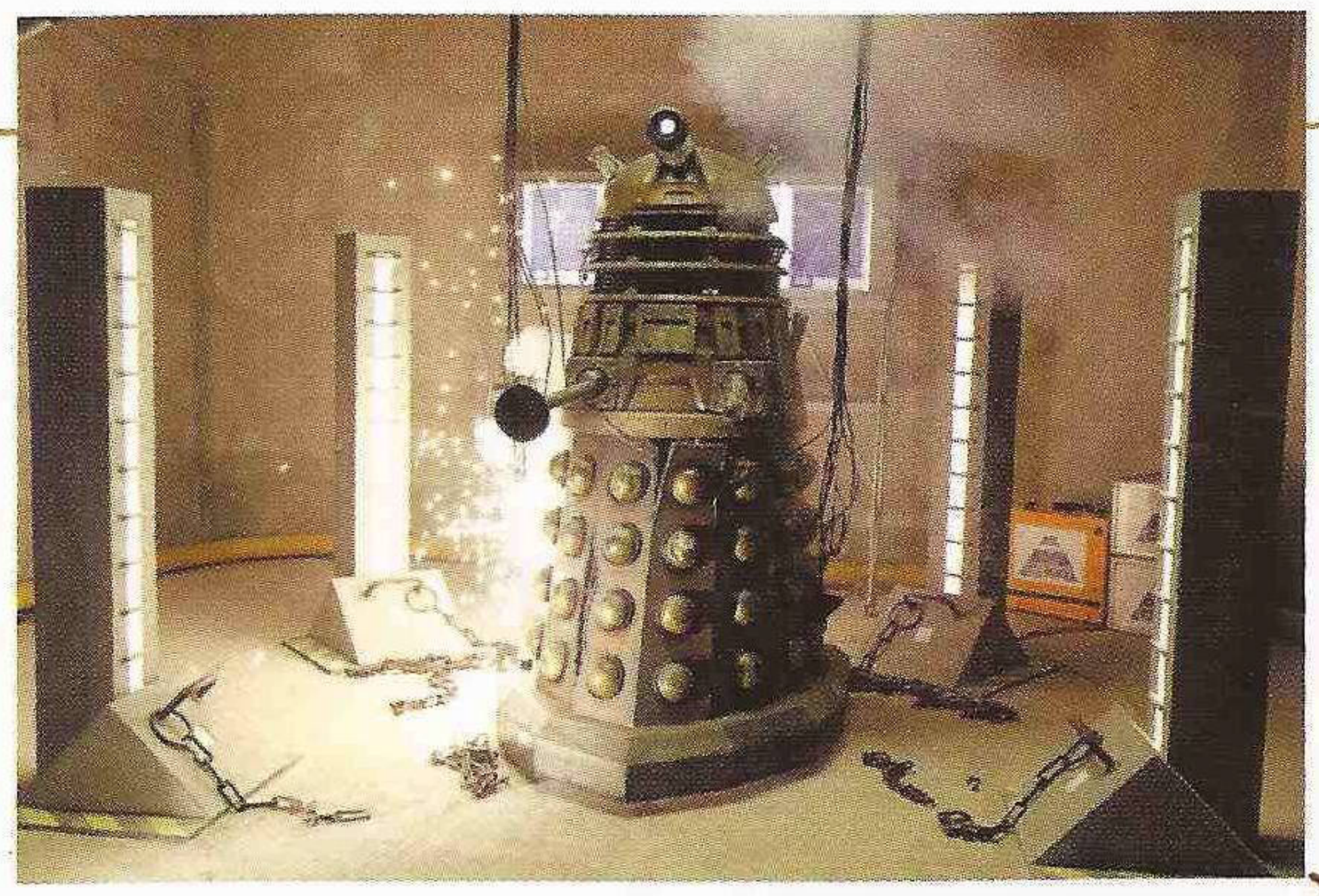
I go upstairs and find that Ian has set up a speaker for the ring modulator. We faff about with various ways of plugging it all up. Then the first assistant, Gareth, announces that I'm actually going to do some lines. Ian says we're not ready, but some resolute words are exchanged... and then we are ready... sort of. It's not a perfect set-up – I can't hear myself or anyone else, but they can hear me – but it'll do for now. Gareth reads in for the Doctor and I do Dalek lines so that Van Statten and Goddard can react to the scene as if they're watching it on a monitor.

I can't quite believe it. It's the first Doctor-Dalek confrontation, and I'm doing it on the hoof, without the Doctor and without being able to hear myself speak properly. This is showbiz, folks.

Just as I'm about to start, a girl breezes past me with a plastic box of sweets, offering me some. I take a small box of smarties. Smarties and Daleks! This is fab. I'm in a play-pen. Shouldn't I be wearing a romper suit as well?

We do a couple of scenes over and over again. The first moments of the Dalek saying "Doc-tor?" and beyond... Slowly, a small crowd of crew members gathers behind me. They all think the Dalek voice is hilarious and scary. One of the make-up artists asks if she can have a picture taken with me talking into the mike. Naturally, I agree, adopting the pose of someone shouting like a fool. They seem thrilled. One of the crew girls says, "If I had one of them things at home, I'd play with it all the time!" Believe it or not, she's referring to my ring modulator. I tell her the novelty would soon wear off.





▲ *Free at last! And that can't be good news for anyone...*

"I've always wanted Dalek voices to go that extra mile with mad intensity and evil."

Sean gives me the schedule for tomorrow. I'm to be picked up at 7.45. Christ on a bike! I'm not used to getting up so early – I'm going to be knackered.

Settling down in my hotel room, I discover Russell has texted me. He wants to speak to me. What, the sack, already? I phone him at home. "Ah, the lovely Nick Briggs!" he says. He's just a bit worried that at the read-through, I sounded a bit too much like a traditional Dalek at the beginning. And he's very keen that I should give it more of the 'burning intelligence'... then only go into the classic Dalek voice for the 'exterminates'. He says I shouldn't feel too constrained by the established vocal patterns of a Dalek voice. He's very apologetic and hopes I don't mind him saying all this, but he felt that he just had to say it. He jokes that he's interfering; but I know that he's just doing his job well... being very informal and caring passionately. He's very good at this and it works wonders for my confidence and commitment. I tell him that I'm grateful for the input. Hopefully, I know exactly what he means. He tells me that Chris Eccleston is really looking forward to the Dalek scenes and keeps telling him how brilliant the script is. He says one of the main reasons Chris wanted to do *Doctor Who* was to do scenes like this. I figure out what's happening. I'm being very tactfully told not to screw it up, and not to just do a cod 'I-am-a-Da-lek!' cliché of a voice.

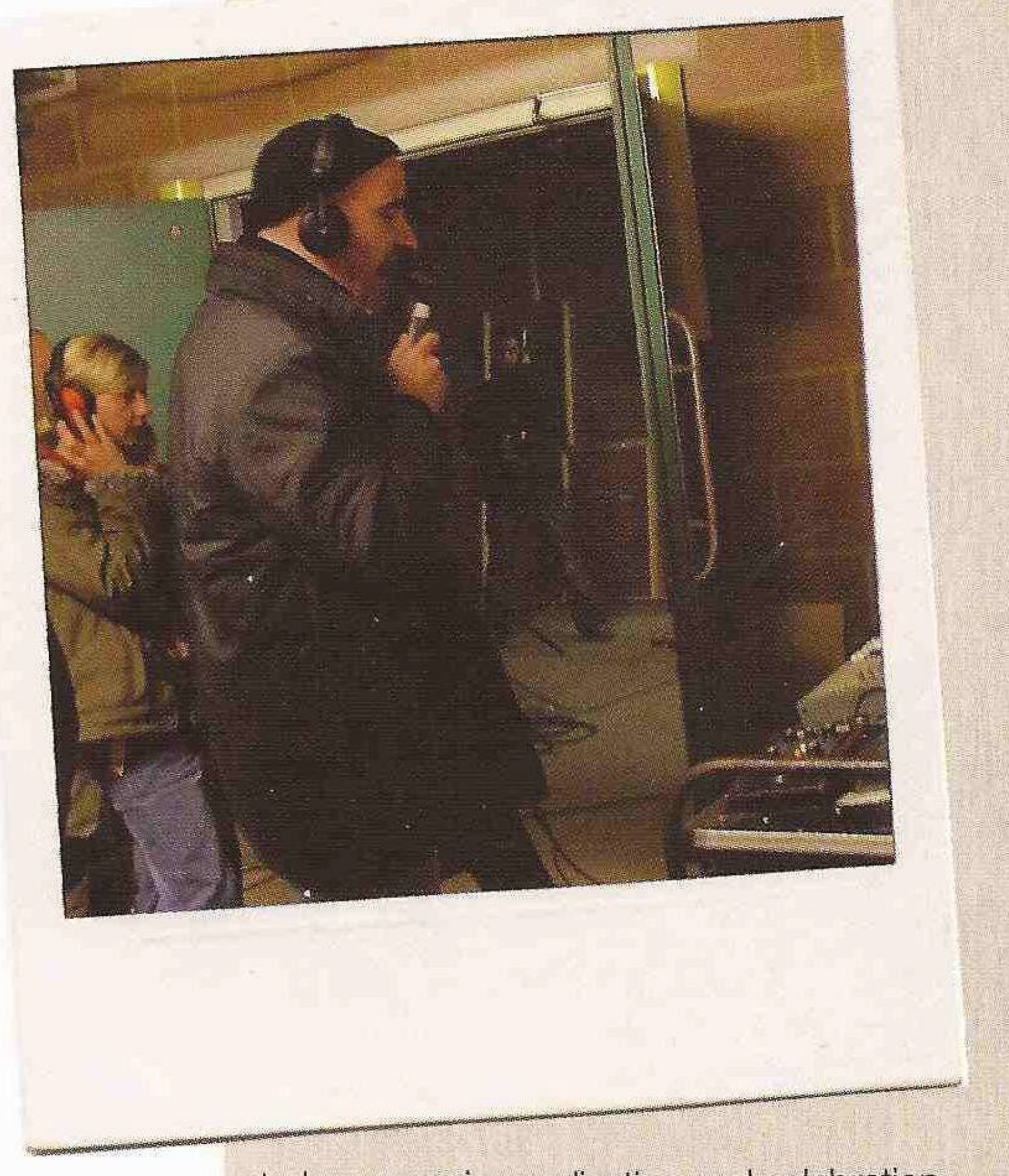
I've always wanted the Dalek voices to go that extra mile with intensity and their sheer, terrifying cleverness. And now I feel sufficiently bolstered and backed up to really go for it tomorrow. What is needed is a real characterisation rather than just a robotic voice. Fantastic! It crosses my mind that what I do tomorrow might be controversial with some *Doctor Who* fans, but I'm determined to push the envelope and build on the strengths of Daleks, not just recreate or mimic them.

WEDNESDAY 27 OCTOBER

AT 2.57AM, PRECISELY (WORSE LUCK) I wake up, thinking it's about 6am. I can't sleep. I'm thinking constantly about how I'm going to do the Dalek today. *Today!* I'm really keen to make sense of the 'exterminates'. Sounds daft, I know. But I don't just want it to be a chant. If the Dalek is so clever, why would it keep saying 'exterminate' when it can just get on and do it. I want those three big exterminates to be a growing realisation and celebration. At last, this isolated, wretched Dalek is tapping into an ingrained purpose it had almost forgotten. The presence of the Doctor is activating a deeply held hatred. I really ought to get a bit more sleep. But I decide I must type this up!

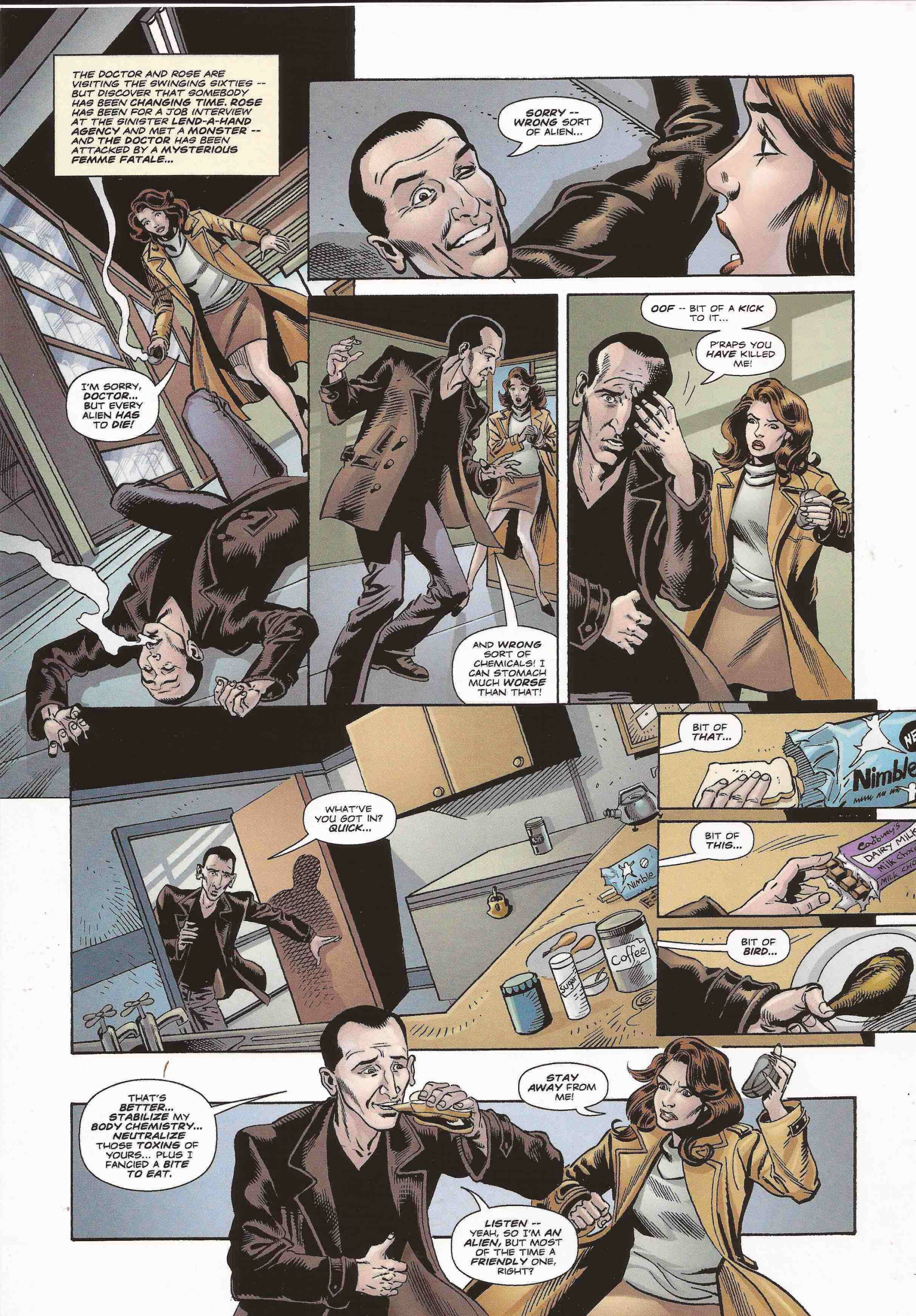
Finally get up at 6.13am. Breakfast with Barney at 7am.

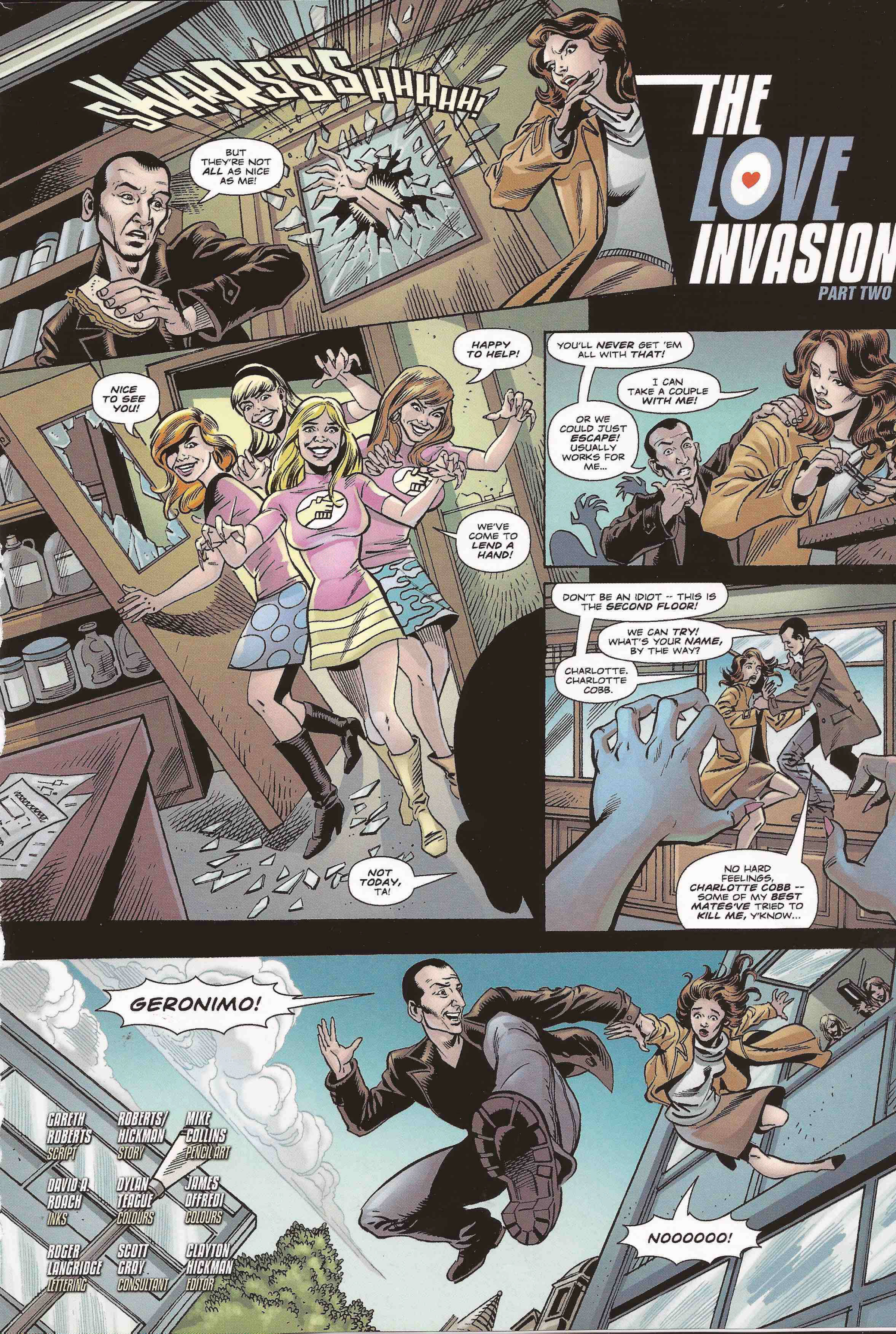
We arrive at the unit and I meet Chris. We shake hands warmly. He remembers me from the read-through. Then we go into the Dalek cell. Ominously, they close the massive door behind us...



▲ *Nick Briggs, a lip-mike and a ring modulator – the man's in Dalek heaven!*

Next issue: Screaming Daleks, tears before bedtime and the début of the Monocular Tentacloid... ■


THE DOCTOR AND ROSE ARE VISITING THE SWINGING SIXTIES -- BUT DISCOVER THAT SOMEBODY HAS BEEN CHANGING TIME. ROSE HAS BEEN FOR A JOB INTERVIEW AT THE SINISTER LEND-A-HAND AGENCY AND MET A MONSTER -- AND THE DOCTOR HAS BEEN ATTACKED BY A MYSTERIOUS FEMME FATALE...
I'M SORRY, DOCTOR... BUT EVERY ALIEN HAS TO DIE!
SORRY -- WRONG SORT OF ALIEN...
AND WRONG SORT OF CHEMICALS! I CAN STOMACH MUCH WORSE THAN THAT!
OOF -- BIT OF A KICK TO IT...
P'RAPS YOU HAVE KILLED ME!
WHAT'VE YOU GOT IN? QUICK...
BIT OF THAT...
Nimble
BIT OF THIS...
Cadbury's DAIRY MILK
Milk Choc
Nimble
BIT OF BIRD...
Sugar
Coffee
THAT'S BETTER... STABILIZE MY BODY CHEMISTRY... NEUTRALIZE THOSE TOXINS OF YOURS... PLUS I FANCIED A BITE TO EAT.
STAY AWAY FROM ME!
LISTEN -- YEAH, SO I'M AN ALIEN, BUT MOST OF THE TIME A FRIENDLY ONE, RIGHT?

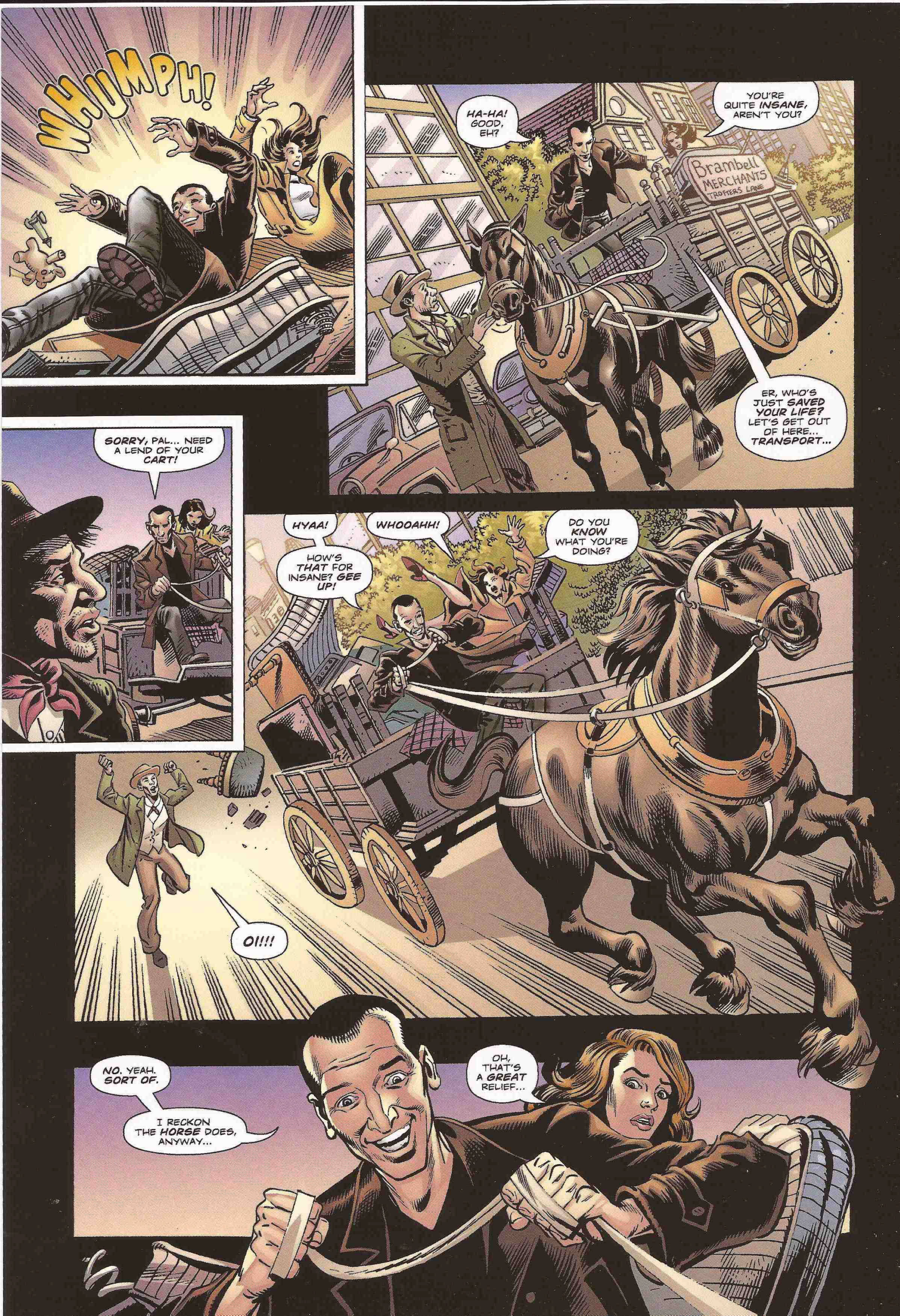


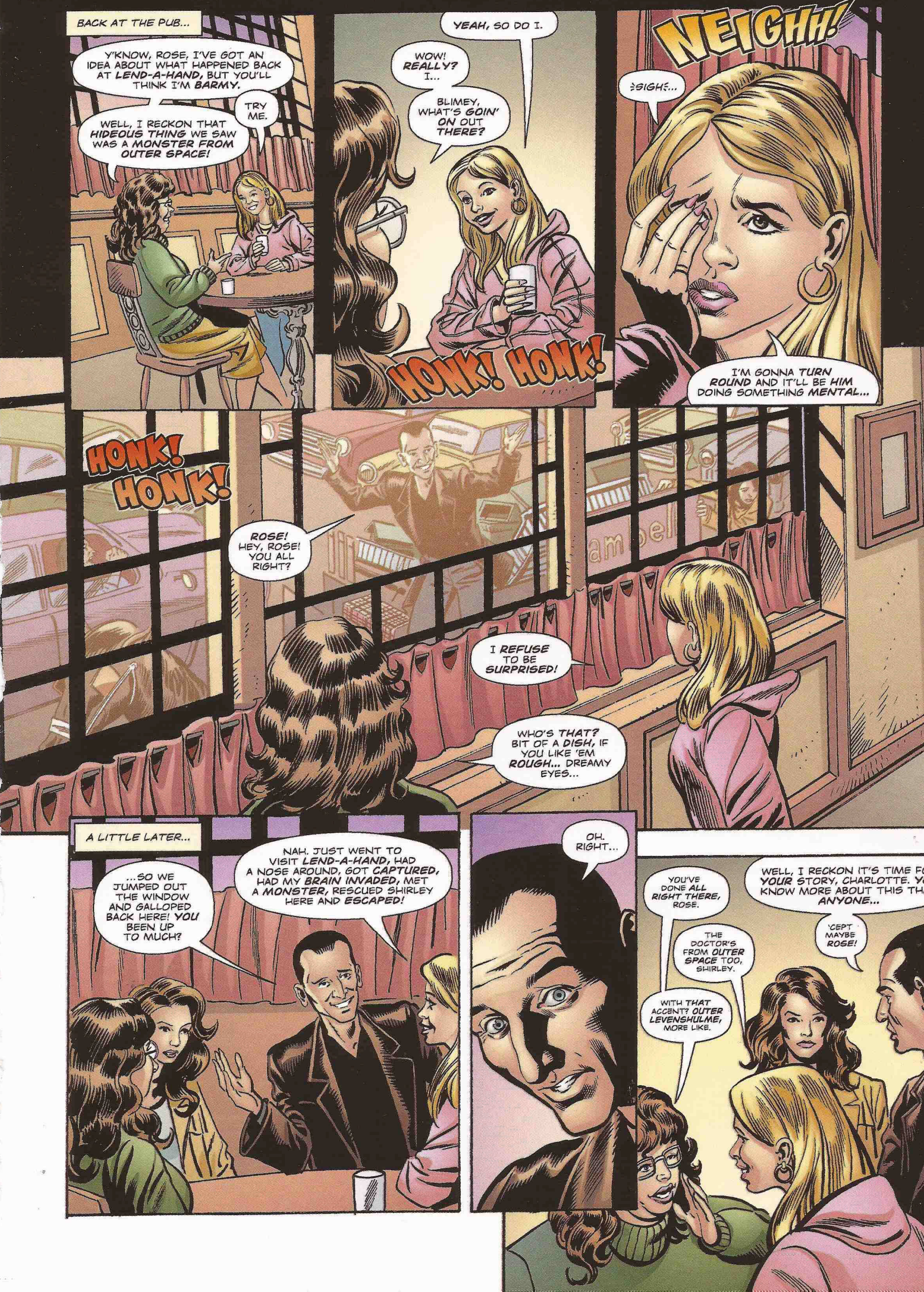
THE LOVE INVASION

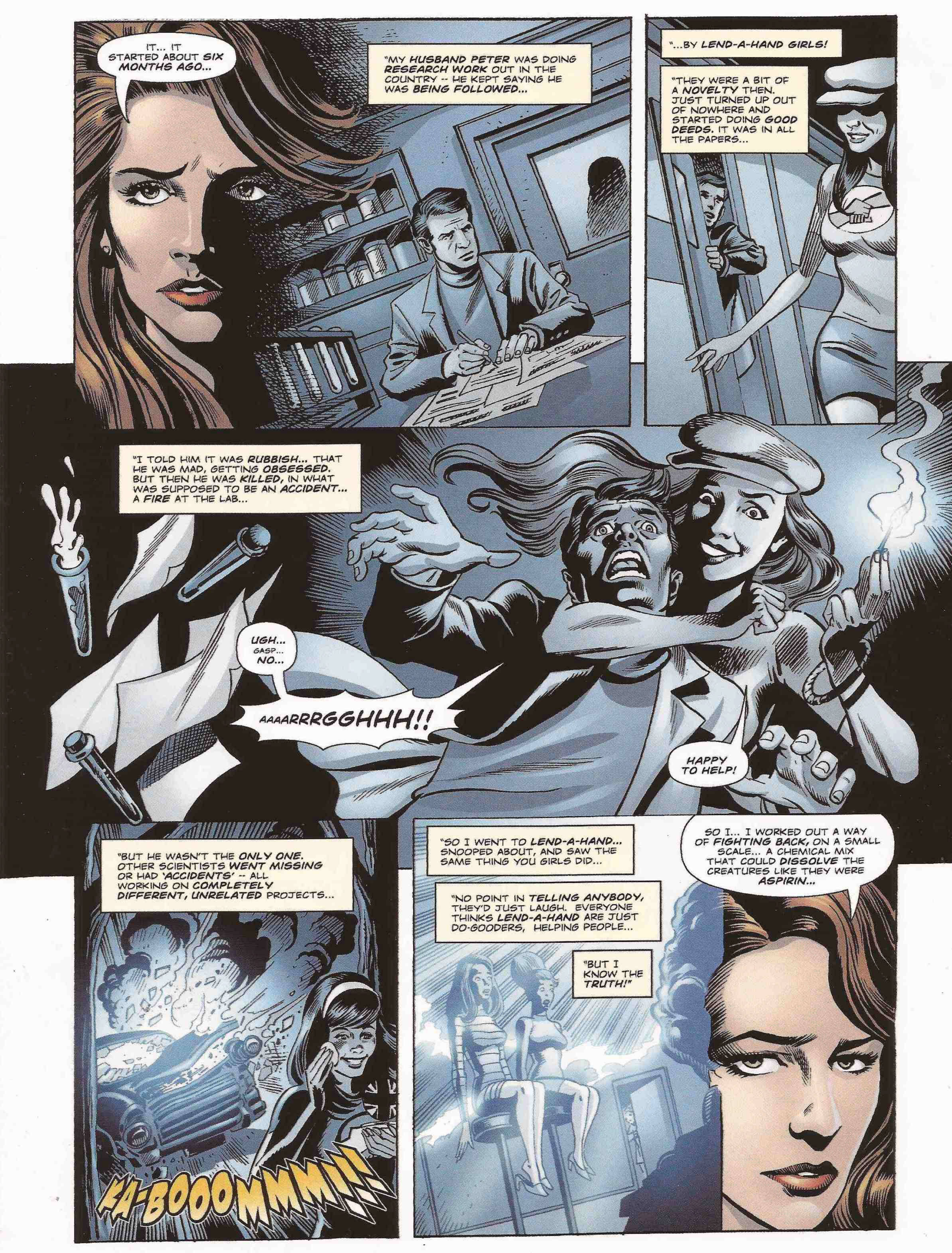
PART TWO

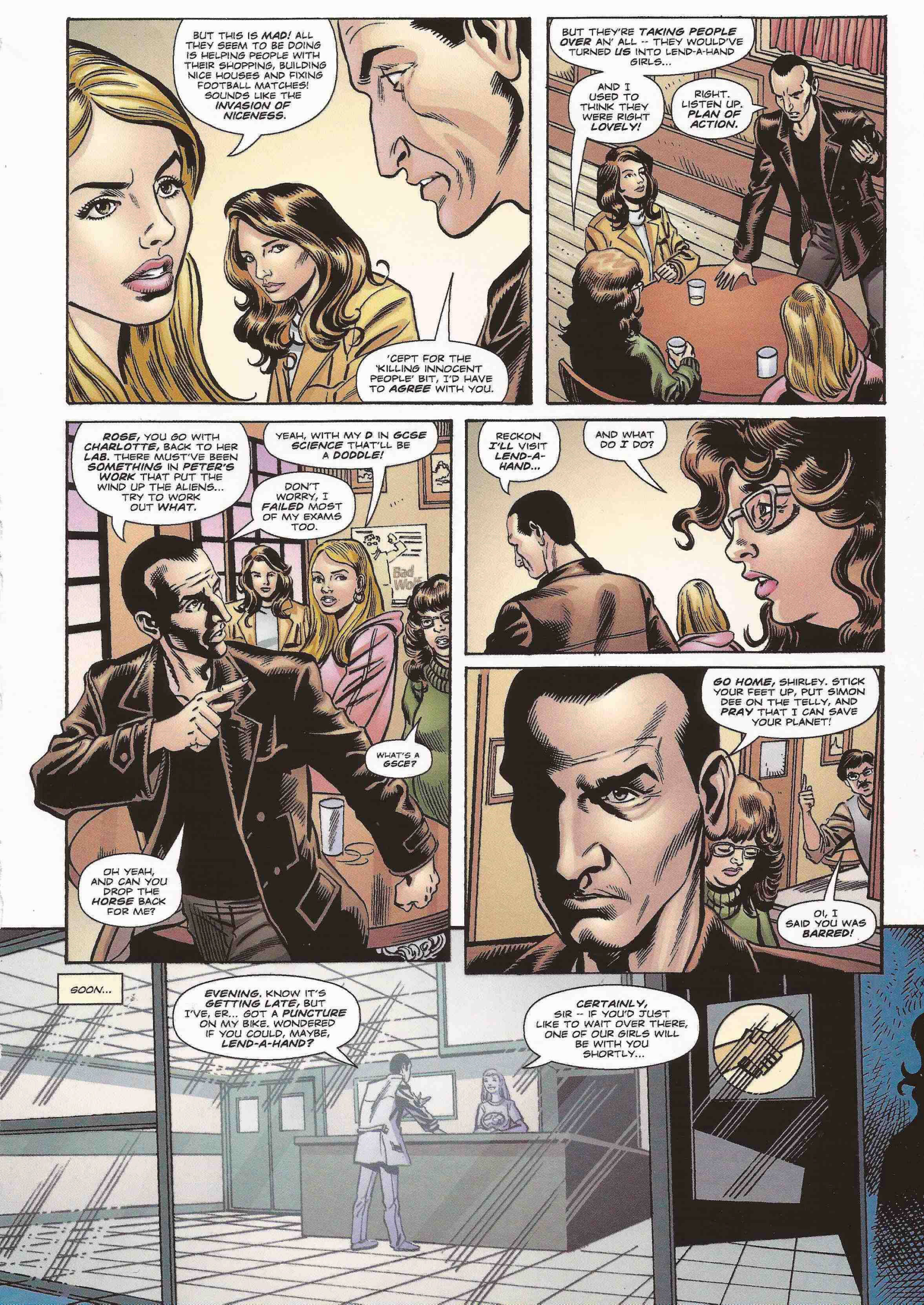
SHRRSSSHHHHH!
BUT THEY'RE NOT ALL AS NICE AS ME!
NICE TO SEE YOU!
HAPPY TO HELP!
WE'VE COME TO LEND A HAND!
NOT TODAY, TA!
YOU'LL NEVER GET 'EM ALL WITH THAT!
I CAN TAKE A COUPLE WITH ME!
OR WE COULD JUST ESCAPE! USUALLY WORKS FOR ME...
DON'T BE AN IDIOT -- THIS IS THE SECOND FLOOR!
WE CAN TRY! WHAT'S YOUR NAME, BY THE WAY?
CHARLOTTE. CHARLOTTE COBB.
NO HARD FEELINGS, CHARLOTTE COBB -- SOME OF MY BEST MATES'VE TRIED TO KILL ME, Y'KNOW...
GERONIMO!
NOOOOOO!

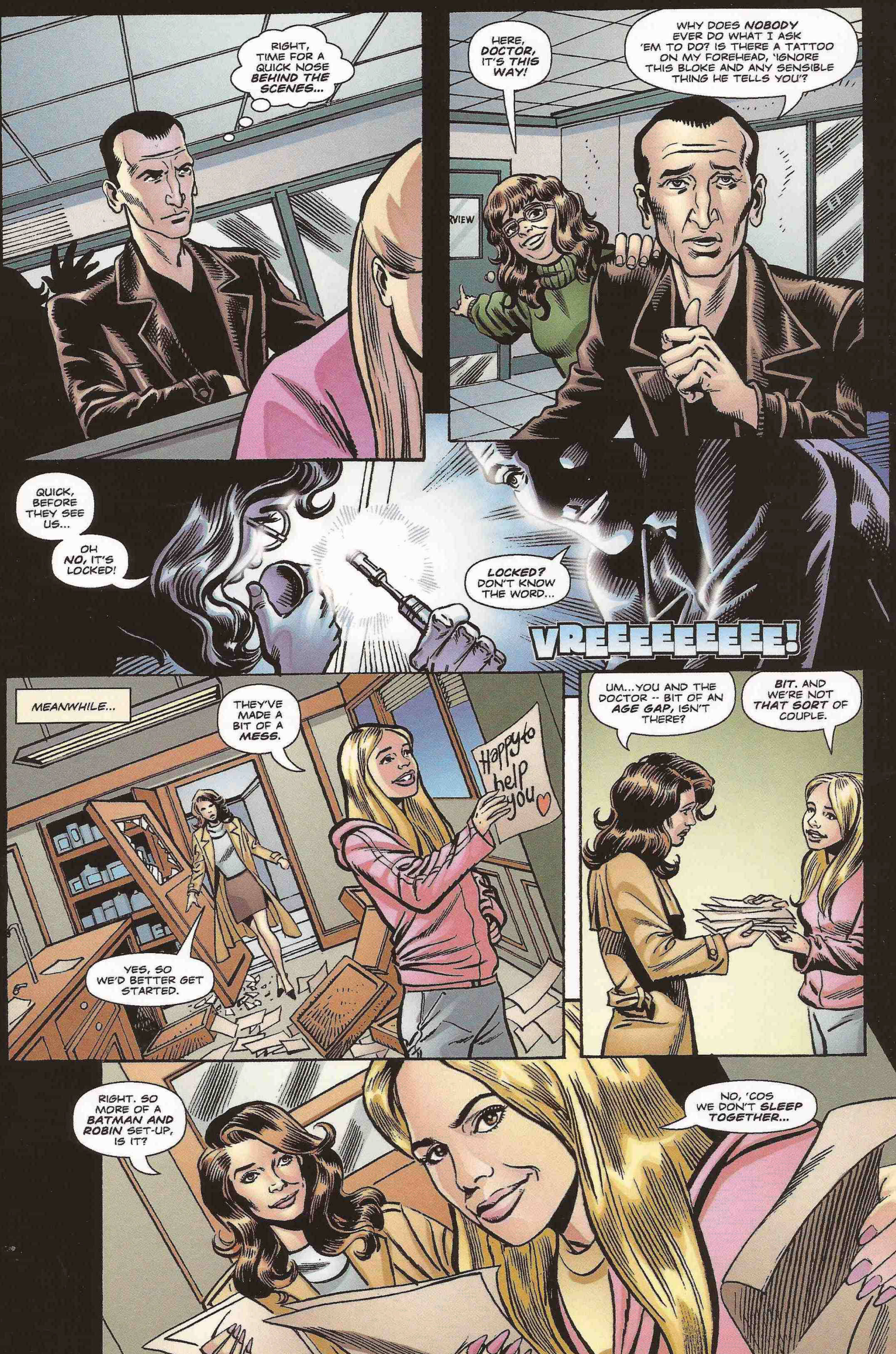
GARETH ROBERTS
SCRIPT
ROBERTS/HICKMAN
STORY
MIKE COLLINS
PENCIL ART
DAVID A. ROACH
INKS
DYLAN TEAGUE
COLOURS
JAMES OFFREDI
COLOURS
ROGER LANGRIDGE
LETTERING
SCOTT GRAY
CONSULTANT
CLAYTON HICKMAN
EDITOR

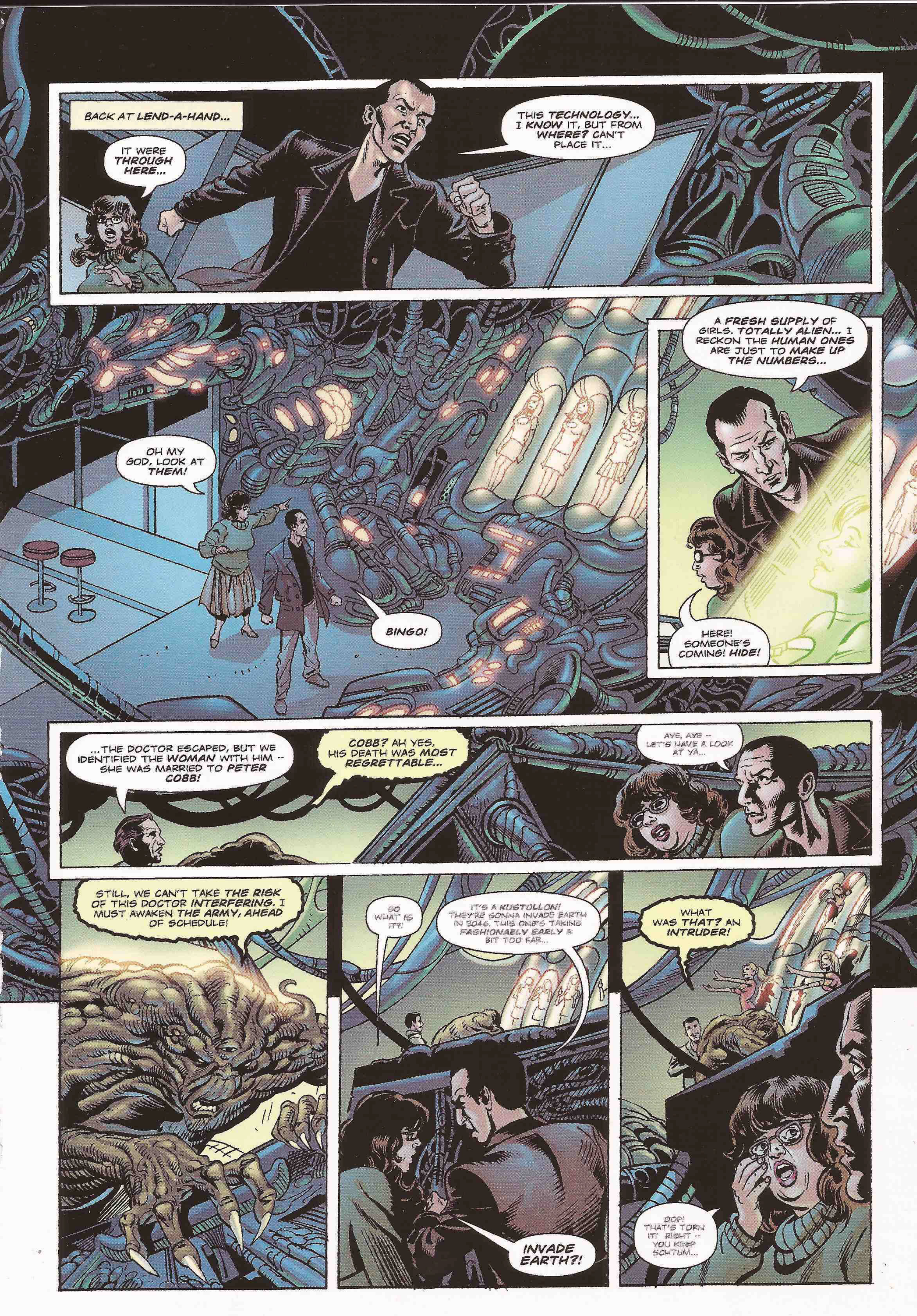

WHUMPH!
HA-HA! GOOD, EH?
YOU'RE QUITE **INSANE**, AREN'T YOU?
Brambell MERCHANTS TROTTERS LANE
ER, WHO'S JUST **SAVED YOUR LIFE?** LET'S GET OUT OF HERE... **TRANSPORT...**
SORRY, PAL... NEED A LEND OF YOUR **CART!**
HYAA!
HOW'S **THAT** FOR INSANE? **GEE UP!**
WHOOAHH!
DO YOU **KNOW** WHAT YOU'RE DOING?
OI!!!
NO. YEAH. **SORT OF.**
I RECKON THE **HORSE** DOES, ANYWAY...
OH, THAT'S A **GREAT** RELIEF...

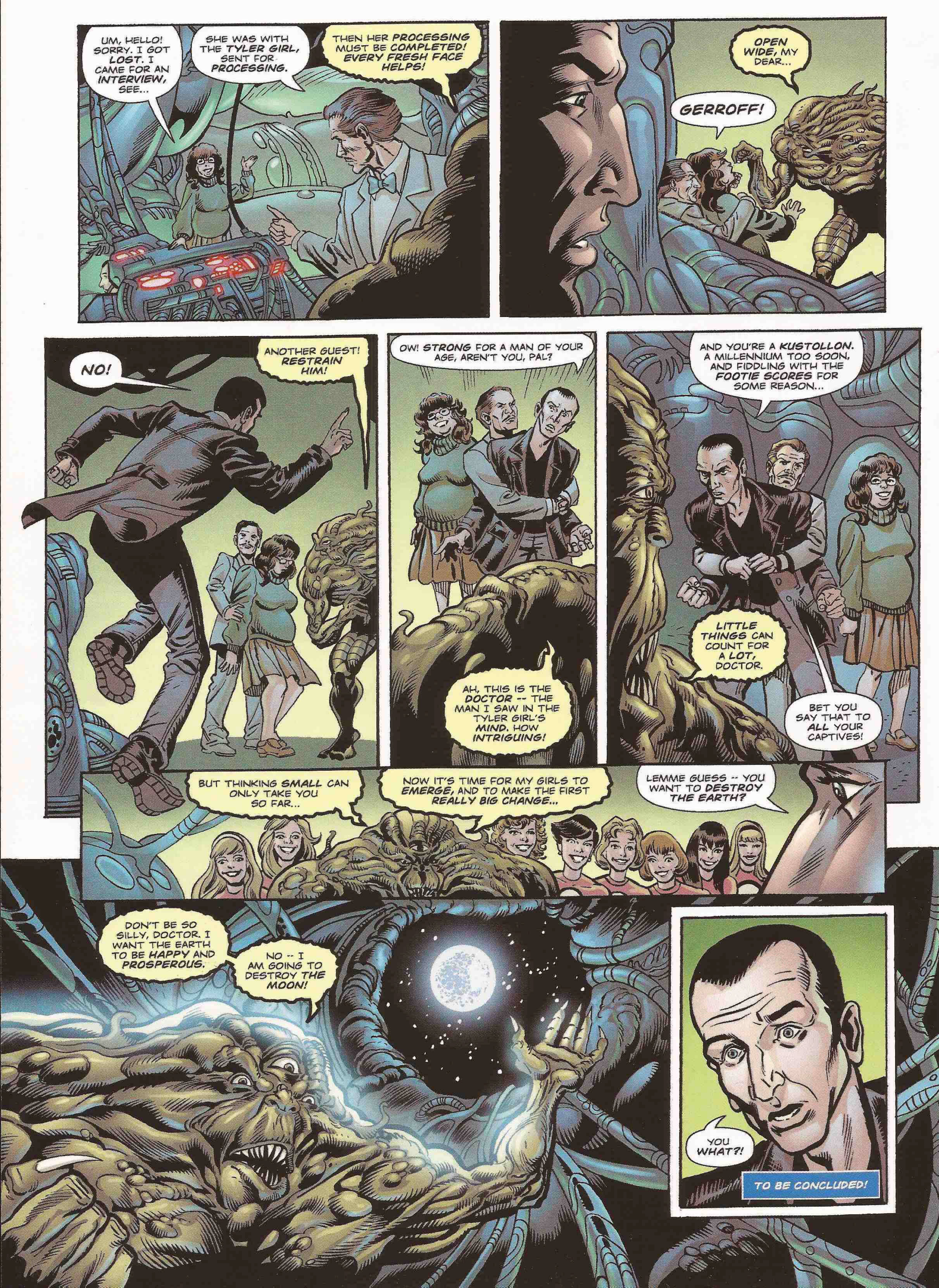

BACK AT THE PUB...
Y'KNOW, ROSE, I'VE GOT AN IDEA ABOUT WHAT HAPPENED BACK AT LEND-A-HAND, BUT YOU'LL THINK I'M BARMY.
TRY ME.
WELL, I RECKON THAT HIDEOUS THING WE SAW WAS A MONSTER FROM OUTER SPACE!
YEAH, SO DO I.
WOW! REALLY? I...
BLIMEY, WHAT'S GOIN' ON OUT THERE?
HONK! HONK!
NEIGHH!
SIGH...
I'M GONNA TURN ROUND AND IT'LL BE HIM DOING SOMETHING MENTAL...
HONK! HONK!
ROSE! HEY, ROSE! YOU ALL RIGHT?
I REFUSE TO BE SURPRISED!
WHO'S THAT? BIT OF A DISH, IF YOU LIKE 'EM ROUGH... DREAMY EYES...
A LITTLE LATER...
...SO WE JUMPED OUT THE WINDOW AND GALLOPED BACK HERE! YOU BEEN UP TO MUCH?
NAH. JUST WENT TO VISIT LEND-A-HAND, HAD A NOSE AROUND, GOT CAPTURED, HAD MY BRAIN INVADED, MET A MONSTER, RESCUED SHIRLEY HERE AND ESCAPED!
OH. RIGHT...
YOU'VE DONE ALL RIGHT THERE, ROSE.
THE DOCTOR'S FROM OUTER SPACE TOO, SHIRLEY.
WITH THAT ACCENT? OUTER LEVENSHULME, MORE LIKE.
WELL, I RECKON IT'S TIME FO YOUR STORY, CHARLOTTE. Y KNOW MORE ABOUT THIS TH ANYONE...
'CEPT MAYBE ROSE!


IT... IT STARTED ABOUT SIX MONTHS AGO...
"MY HUSBAND PETER WAS DOING RESEARCH WORK OUT IN THE COUNTRY -- HE KEPT SAYING HE WAS BEING FOLLOWED...
"...BY LEND-A-HAND GIRLS!
"THEY WERE A BIT OF A NOVELTY THEN. JUST TURNED UP OUT OF NOWHERE AND STARTED DOING GOOD DEEDS. IT WAS IN ALL THE PAPERS...
"I TOLD HIM IT WAS RUBBISH... THAT HE WAS MAD, GETTING OBSESSED. BUT THEN HE WAS KILLED, IN WHAT WAS SUPPOSED TO BE AN ACCIDENT... A FIRE AT THE LAB...
UGH... GASP... NO...
AAAARRRGGHHH!!
HAPPY TO HELP!
"BUT HE WASN'T THE ONLY ONE. OTHER SCIENTISTS WENT MISSING OR HAD 'ACCIDENTS' -- ALL WORKING ON COMPLETELY DIFFERENT, UNRELATED PROJECTS...
KA-BOOOMMM!!
"SO I WENT TO LEND-A-HAND... SNOOPED ABOUT, AND SAW THE SAME THING YOU GIRLS DID...
"NO POINT IN TELLING ANYBODY, THEY'D JUST LAUGH. EVERYONE THINKS LEND-A-HAND ARE JUST DO-GOODERS, HELPING PEOPLE...
"BUT I KNOW THE TRUTH!"
SO I... I WORKED OUT A WAY OF FIGHTING BACK, ON A SMALL SCALE... A CHEMICAL MIX THAT COULD DISSOLVE THE CREATURES LIKE THEY WERE ASPIRIN...


BUT THIS IS MAD! ALL THEY SEEM TO BE DOING IS HELPING PEOPLE WITH THEIR SHOPPING, BUILDING NICE HOUSES AND FIXING FOOTBALL MATCHES! SOUNDS LIKE THE INVASION OF NICENESS.
'CEPT FOR THE 'KILLING INNOCENT PEOPLE' BIT, I'D HAVE TO AGREE WITH YOU.
BUT THEY'RE TAKING PEOPLE OVER AN' ALL -- THEY WOULD'VE TURNED US INTO LEND-A-HAND GIRLS...
AND I USED TO THINK THEY WERE RIGHT LOVELY!
RIGHT. LISTEN UP. PLAN OF ACTION.
ROSE, YOU GO WITH CHARLOTTE, BACK TO HER LAB. THERE MUST'VE BEEN SOMETHING IN PETER'S WORK THAT PUT THE WIND UP THE ALIENS... TRY TO WORK OUT WHAT.
YEAH, WITH MY D IN GCSE SCIENCE THAT'LL BE A DODDLE!
DON'T WORRY, I FAILED MOST OF MY EXAMS TOO.
Bad Wolf
WHAT'S A GSCE?
OH YEAH, AND CAN YOU DROP THE HORSE BACK FOR ME?
RECKON I'LL VISIT LEND-A-HAND...
AND WHAT DO I DO?
GO HOME, SHIRLEY. STICK YOUR FEET UP, PUT SIMON DEE ON THE TELLY, AND PRAY THAT I CAN SAVE YOUR PLANET!
OI, I SAID YOU WAS BARRED!
SOON...
EVENING. KNOW IT'S GETTING LATE, BUT I'VE, ER... GOT A PUNCTURE ON MY BIKE. WONDERED IF YOU COULD, MAYBE, LEND-A-HAND?
CERTAINLY, SIR -- IF YOU'D JUST LIKE TO WAIT OVER THERE, ONE OF OUR GIRLS WILL BE WITH YOU SHORTLY...


RIGHT, TIME FOR A QUICK NOSE BEHIND THE SCENES...
HERE, DOCTOR, IT'S THIS WAY!
WHY DOES NOBODY EVER DO WHAT I ASK 'EM TO DO? IS THERE A TATTOO ON MY FOREHEAD, 'IGNORE THIS BLOKE AND ANY SENSIBLE THING HE TELLS YOU'?
RVIEW
QUICK, BEFORE THEY SEE US...
OH NO, IT'S LOCKED!
LOCKED? DON'T KNOW THE WORD...
VREEEEEEEEEE!
MEANWHILE...
THEY'VE MADE A BIT OF A MESS.
Happy to help you
YES, SO WE'D BETTER GET STARTED.
UM...YOU AND THE DOCTOR -- BIT OF AN AGE GAP, ISN'T THERE?
BIT. AND WE'RE NOT THAT SORT OF COUPLE.
RIGHT. SO MORE OF A BATMAN AND ROBIN SET-UP, IS IT?
NO, 'COS WE DON'T SLEEP TOGETHER...


BACK AT LEND-A-HAND...
IT WERE THROUGH HERE...
THIS TECHNOLOGY... I KNOW IT, BUT FROM WHERE? CAN'T PLACE IT...
OH MY GOD, LOOK AT THEM!
BINGO!
A FRESH SUPPLY OF GIRLS. TOTALLY ALIEN... I RECKON THE HUMAN ONES ARE JUST TO MAKE UP THE NUMBERS...
HERE! SOMEONE'S COMING! HIDE!
...THE DOCTOR ESCAPED, BUT WE IDENTIFIED THE WOMAN WITH HIM -- SHE WAS MARRIED TO PETER COBB!
COBB? AH YES, HIS DEATH WAS MOST REGRETTABLE...
AYE, AYE -- LET'S HAVE A LOOK AT YA...
STILL, WE CAN'T TAKE THE RISK OF THIS DOCTOR INTERFERING. I MUST AWAKEN THE ARMY, AHEAD OF SCHEDULE!
SO WHAT IS IT?!
IT'S A KUSTOLLON! THEY'RE GONNA INVADE EARTH IN 3046. THIS ONE'S TAKING FASHIONABLY EARLY A BIT TOO FAR...
INVADE EARTH?!
WHAT WAS THAT? AN INTRUDER!
OOP! THAT'S TORN IT! RIGHT -- YOU KEEP SCHTUM...


UM, HELLO! SORRY. I GOT LOST. I CAME FOR AN INTERVIEW, SEE...
SHE WAS WITH THE TYLER GIRL, SENT FOR PROCESSING.
THEN HER PROCESSING MUST BE COMPLETED! EVERY FRESH FACE HELPS!
OPEN WIDE, MY DEAR...
GERROFF!
NO!
ANOTHER GUEST! RESTRAIN HIM!
OW! STRONG FOR A MAN OF YOUR AGE, AREN'T YOU, PAL?
AH, THIS IS THE DOCTOR -- THE MAN I SAW IN THE TYLER GIRL'S MIND. HOW INTRIGUING!
AND YOU'RE A KUSTOLLON. A MILLENNIUM TOO SOON, AND FIDDLING WITH THE FOOTIE SCORES FOR SOME REASON...
LITTLE THINGS CAN COUNT FOR A LOT, DOCTOR.
BET YOU SAY THAT TO ALL YOUR CAPTIVES!
BUT THINKING SMALL CAN ONLY TAKE YOU SO FAR...
NOW IT'S TIME FOR MY GIRLS TO EMERGE, AND TO MAKE THE FIRST REALLY BIG CHANGE...
LEMME GUESS -- YOU WANT TO DESTROY THE EARTH?
DON'T BE SO SILLY, DOCTOR. I WANT THE EARTH TO BE HAPPY AND PROSPEROUS.
NO -- I AM GOING TO DESTROY THE MOON!
YOU WHAT?!
TO BE CONCLUDED!

BROADCAST Saturday 30 April, BBC One

STARRING Christopher Eccleston, Billie Piper, Bruno Langley, Corey Johnson, Anna-Louise Plowman, Nigel Whitmey, Nicholas Briggs, John Schwab, Jana Carpenter, Joe Montana, Steve Beckingham, Barnaby Edwards

WRITER Robert Shearman

DIRECTOR Joe Ahearne

IN A NUTSHELL

A distress signal draws the TARDIS off course to an underground base in North America in 2012. Something is reaching out, calling for help. It *isn't* Henry Van Statten (Johnson) – one of the richest, most powerful, most obnoxious men in the world, who owns a valuable collection of alien artefacts, catalogued by a supposed young expert, Adam (Langley), from England. But one of Van Statten's artefacts is alive, and it's about to launch a devastating bid for freedom...

QUOTE, UNQUOTE

THE DOCTOR: *Whatcha gonna do to me? If you can't kill, then what are you good for, Dalek, what's the point of you? You're NOTHING!*

EPISODE 6

Dalek

THIS IS THE ONE YOU'VE been waiting for. Hell, this is the one that the *whole country* has been waiting for.

The Daleks are back at last!

Well, hang on, there's only the one Dalek in this episode. But gosh, it's the most magnificent Dalek you ever did see! Yes, yes, it can fly, everyone knows that, but wait till you see what else it can do...

"The first time I saw any clips of *Dalek*," says its writer, Robert Shearman, "was at the press launch. I got to see a couple of guards get exterminated, and I nearly wept with excitement! The very next morning, I sat in [script editor] Helen Raynor's office and saw the completed episode, special effects and all. I thought it looked absolutely beautiful – the Dalek is fantastic, and voiced so brilliantly by my old mate Nick Briggs. And Chris and Billie just shine. I was honestly moved by the ending, and *I* knew what was going to happen! Joe Ahearne is a brilliant director. I'd loved [Channel 4 vampire drama] *Ultraviolet*, which he'd written – and knowing that as good a scriptwriter as Joe was going to be in charge of my own words made me feel very proud."

Okay, let's get some facts. Robert was commissioned to work on the new series in November 2003. He started work on his script in February 2004; he lost the Daleks in June, when negotiations between the BBC and the estate of Dalek creator Terry Nation broke down; and he got the Daleks back at the beginning of August, when the rights issues were finally resolved! Woo!

"It was such a stressful time," he says, "but oddly enough, it was the best thing that could have happened to my script: it made me approach it from a new and different angle, just at the time I was starting to get a bit complacent. I was so thrilled when the Daleks were back, because it meant that I could take all the good work I'd done on my replacement script – called *Absence of the Daleks*! – and feed it back into the Dalek story."

Dalek is loosely based on Robert's 2003 Big Finish audio drama *Jubilee*. "*Jubilee* is a tale about how over-familiarity with the Daleks as television icons has led us to forget the fascism that they symbolised. I knew that any television version of the story would have to lose all that," he continues, "because I wanted to make Daleks as frightening and impressive as possible to a whole new audience that may have not the slightest clue what they were!

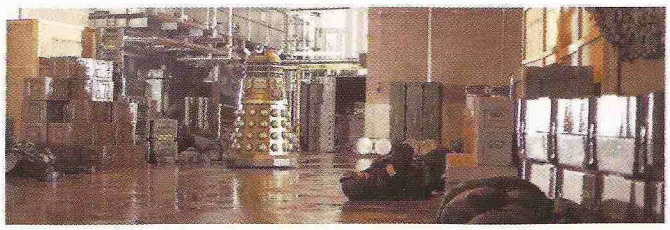
"Bless them, the BBC was kind and enthusiastic, and helped me cut down a lot of the irrelevancies. [Producer] Phil Collinson pointed out to me that our first instincts as writers who were fans of the old series was to write too cheaply. This was bigger budgeted *Doctor Who*, and we could afford a little bit of action."

Now, there's more than a little bit in *Dalek*! It's relentless and gorgeous action – complete with a frighteningly high body count, special effects and explosions, and several jaw-droppingly, trouser-wettingly exciting set pieces. Not to mention Bruno Langley, who makes his series début as new companion Adam Mitchell.

> "I wanted to make the Daleks as frightening as possible for a whole new audience." ROBERT SHEARMAN

"I lived out my fantasy," grins Robert, "and wrote Adam as my alter ego, the way I would have always reacted had I been in a *Doctor Who* story – scared stiff!"

BENJAMIN COOK



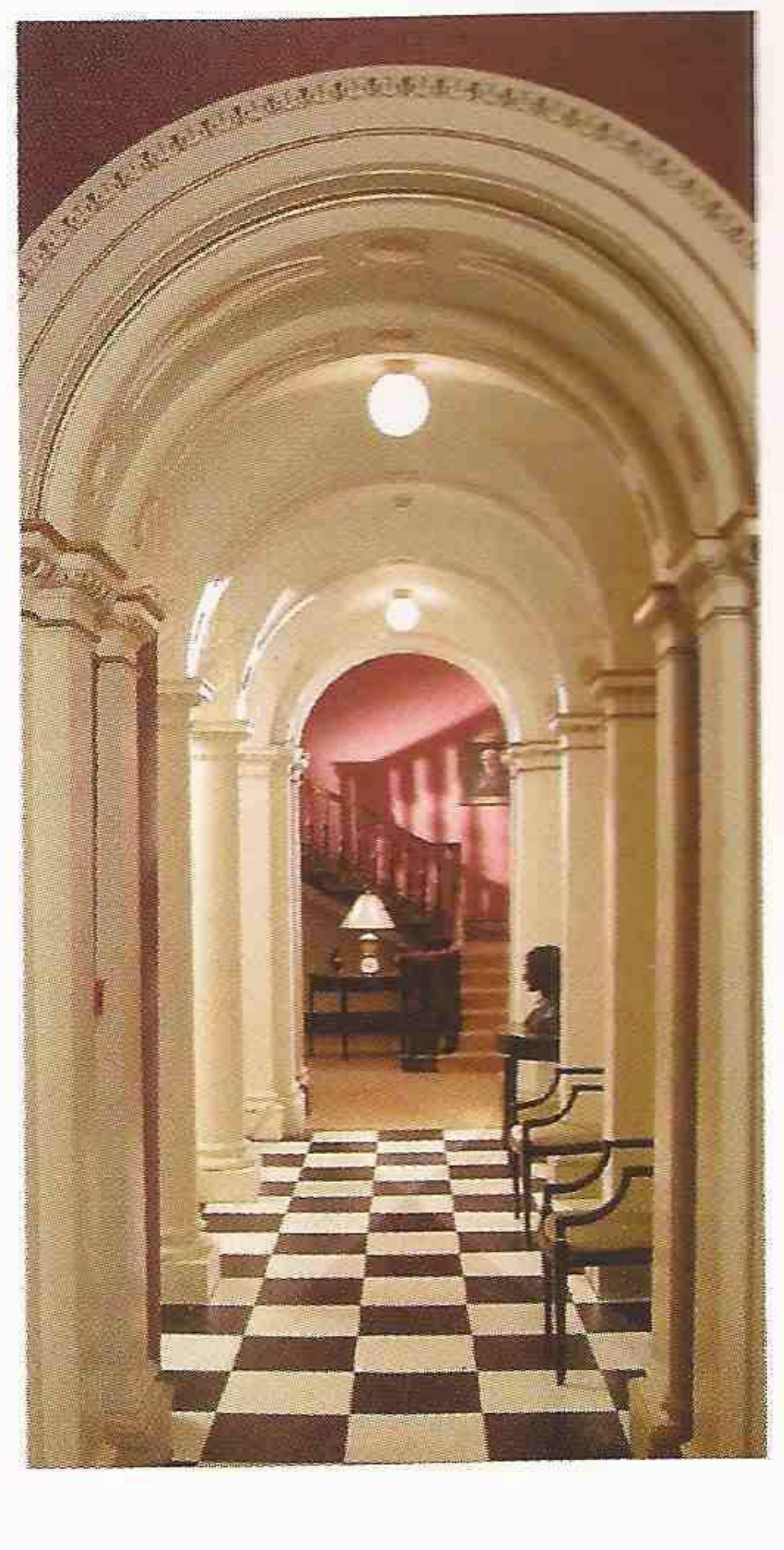
Under My Skin!

Victory should be naked! **Benjamin Cook** strips off at Downing Street, where he meets *Aliens of London*'s trio of villains – **Rupert Vansittart**, **David Verrey** and **Annette Badland**, monster-maker **Rob Mayor** and the poor suffering suited Slitheen...

A SEVENTEENTH-CENTURY castle in the beautiful vale of Glamorgan, South Wales, is standing in for Downing Street. Nothing unusual about that. Many decades ago, Hensol Castle was a lunatic asylum, so it's used to a little insanity now and then. It's Wednesday, 18 August 2004. The picturesque grounds are swarming with BBC folk, getting ready for a Slitheen invasion. This, too, is perfectly normal. There are cables and cameras and Slitheen heads everywhere and busy-looking men with screwdrivers rushing around in states of happy pandemonium. The *Doctor Who* circus has come to town. To add to the madness, a second film crew are on set today, shooting behind-the-scenes footage for the BBC Three companion show, *Doctor Who Confidential*.

I tell you, it's bedlam.

The interior of Hensol Castle is as impressive as the exterior, retaining many of the original architectural features. Walk through the main entrance, all turrets and parapets and magnificence, and you step into the Ante Room (lots of wood and chairs and space), where naked Slitheen monsters (imagine a cross between a fossilised turtle, Wayne Rooney and a giant poo) are sat with their heads off, drinking tea. They look flushed. Visual effects supremos MillTv will enhance these actor-in-costume combos with subtle eye-blinks – plus some more flexible, purely CGI Slitheen – during post-production.



Later today in the Oak Room (straight through the Resource Centre, next door to the Coffee Lounge, you can't miss it), the three nudie Slitheen will be filmed in front of a giant green backcloth, which will be electronically replaced to make it look as if there are more Slitheen than there actually are. This technique is known as 'Colour Separation Overlay' or 'greenscreen' or 'saving money' and it's good to know that it's alive and well in the twenty-first century.

AROUND THE CORNER, (back through the Ante Room, turn right at the main reception – oh, do keep up) a richly decorated, dark red room is doubling for Downing Street's Entrance Hall. As per the real Number 10, the black-and-white chequered floor is present and correct, but the back of the familiar black front door is a BBC prop, blending in seamlessly.

Meanwhile, over in the Board Room (stylish decor, a huge mirror above the fireplace), director of photography Ernest Vincze and producer Phil Collinson are huddled around monitors showing what the cameras are filming in the small D-shaped room next door but one. This has been transformed into the Prime Minister's office – complete with an electric guitar in the background. That's satire, Tony.

Outside in the car park, three guest stars – Rupert Vansittart, David Verrey and Annette Badland – are sat in their trailers reading a newspaper, smoking a cigar and taking a nap respectively. They're waiting to be called back into the castle to shoot another scene.

But surely what they really want to do to pass the time is chat to **DWM**?

Oh c'mon, guys – let's unzip!

Rupert Vansittart
GENERAL ASQUITH

◀ *Left: The corridors of power!*

▲ *Top: Indra falls victim to the might of the Slitheen...*

"I START OFF AS A PERFECTLY normal human general," explains Rupert Vansittart, cheerfully patting his artificial belly, "very efficient, very straightforward, knows what he's doing. I'm trying to, sort of, salvage the crisis situation that we find ourselves in, but whilst I'm doing that, interviewing the people that I think are the Deputy Prime Minister and a lady called Margaret Blaine, I basically get killed."

He beams proudly, as if there are few things more wonderful than getting horribly bumped-off in an episode of *Doctor Who*. "And I get turned into a Slitheen – as one does! Of course, because the Slitheen are about nine feet tall, they have to, sort of, condense down, which means they bulge out, hence the fat suit that I'm wearing. I'm then General Asquith as far as everybody else is concerned – but I am, in fact, a Slitheen. Hah! The Slitheen are, sort of, intergalactic wise boys. They're great!"

Today is Rupert, David and Annette's penultimate day on set. Is that why Rupert is in such high spirits?

"No, not at all," he rebuffs. "Actually, it's a shame that it's almost over. We're doing a few more scenes this afternoon and tomorrow, and some voiceover recording tonight, and then we're back in the big wide world doing whatever – for me, it'll probably be, I hope, episodes of *Heartbeat*, which I do from time to time."

Rupert turns up semi-regularly in *Heartbeat*, playing Lord Ashford. If you're not an avid viewer of this placid ITV drama series, you may still recognise Rupert – as George the pompous bore from *Four Weddings and a Funeral*, perhaps, or from his guest appearances in countless television shows. "Basically, the character I play in *Doctor Who* is pretty much the sort of character I always play – a snooty, toffee-nosed-sort-of-spiv. I just happen to be an alien in this one. No great difference!"

Rupert holds a special place in *Doctor Who* history: he appeared in the very first scene shot for this new series. It's one of the hospital scenes in *Aliens of London*, if you're interested. "To be phoned up and asked to go for an interview for something like this – something that's an absolute cult in this country – was very exciting," he says. "I thought it sounded like great fun!"

These two episodes, *Aliens of London* and *World War Three*, were penned by Russell T Davies, who is also executive producer on the series. "His approach is much more grown-up – edgier and sharper and, ooh gosh, this is slightly new territory for *Doctor Who*! Of course, it's beautifully written. He is one of the best writers in the country. It's a very funny script, but it's also quite frightening. I'm glad I was brave enough to read it, because like everyone else, when I was a child, I never actually saw an entire episode: I was always hiding behind the sofa! Hah! It was most wonderfully frightening."

Today's kids are more sophisticated than their counterparts of decades past, I point out. Can *Doctor Who* still scare the little darlings witless?

"It's interesting, because we used to be able to see the sets wobbling and all that, and what frightened us in the 1960s just wouldn't do today, but it ▶

Fire action

◄ was the *stories* that mattered. Always. The stories are as terrifying as they ever were. And what you have now is all the computer-generated stuff. The whole programme is far, far more sophisticated. I'm sure that it will keep up with what modern people like. They'll be looking to be entertained. I think they'll find this *very* entertaining. It's very new for me, because I've never done anything with this level of special effects."

RUPERT HAS BEEN AMAZED BY some of the techniques employed by the production team. "The strangest thing that we've had to do was going to have moulds taken of our heads and of our faces [to make the Slitheen's human outfits], because they literally encase your whole head in plaster, down to below your shoulders, and you just have two holes for nostrils through which to breathe. You're encased in this stuff, which then starts setting on your face. You can feel it hardening around your head and you have to fight the panic! The people who were doing it kept saying, 'Two thumbs up if you're all right, two thumbs down if you're not.' And we said, 'Well, what if we're not? What if we *are* panicking?' 'Unfortunately,' they said, 'we'll just have to break it off you and do it all again!'"

Best not to panic, then?

"Well, quite. Hah! They said, 'It's only 20 minutes while it's setting.' I thought, blimey, I can't sit here for 20 minutes while this thing hardens on my face and I'm trying to breathe and, you know, you can hear your heart beating in your ears, because the whole thing is like being underwater!"

However, sat here in his trailer, Rupert looks – dare I say it – remarkably at home in his fat suit. It must beat drowning in plaster?

"It is very, very hot, though," he reminds me, "and in this padding... well, it's disgusting by the time I take it off. It's soaking wet. You get so hot. I go and sit outside in the breeze sometimes to keep cool – and the make-up people bring in fans – but you can't easily go to the toilet, that's the thing. That's the main reason I'm sitting here cross-legged," he insists, "so that I don't have to pee! To get out of this suit takes a long time." He chuckles and pulls one hand up to hold his stomach still, maybe to stop it falling out of his shirt. "Of course, it's much worse for the actual Slitheen creatures. Have you seen them? You cannot go to the lavatory when you're a Slitheen. Hah! Mind you, they probably have no bowels," he considers. "Lucky so-and-sos. Hah!"

> "The stories are as terrifying as they ever were, but the show is much more sophisticated."

▲ *Top: You've got the cutest little baby face! The Slitheen go on the rampage.*

► *All that's left of poor General Asquith after the Slitheen make a suit from his skin...*

David Verrey

JOE GREEN

"HE'S A STRANGE BOD, REALLY," says David Verrey, chomping on a cigar, brow furrowed in thought, "because he's not what he seems."

Now, there's a surprise.

"Joe Green is a pretty bumbling backbencher – we never know from which party." He hesitates. "Er, I *might* know, but I'm not telling! But he's been taken over, of course. He's inhabited by the Slitheen, who have come to Earth for various purposes. So when we first meet him, we think he is who he is for a while, but fairly quickly after that, it becomes apparent that he isn't. You follow me?"

How has David approached playing somebody who isn't entirely who we think he is all of the time? Doesn't it get confusing – especially when scenes are shot out of sequence?

"That's an interesting question. I mean, there are scenes where the disguised aliens are together – talking to each other, you know, about their nefarious alien plan – and that obviously has a very different emphasis from when Joe Green is on public show. You see, he gets promoted to Acting Prime Minister, because the Slitheen have already disposed of the actual Prime Minister. When he's making a speech on television, or dealing with the police or the troops or what-have-you, he's a different kind of character altogether. Like anything else, the key to how to play it is in the script.

"When I received Russell's scripts, I was immediately very excited, because they had something of the style and the panache of the *Doctor Who* that we all remember – those of us who are old enough to remember – but he's also put a lot more into it as well. One plays the merits of the script as one finds it. Of course, when one starts working with the director and the other actors, one finds a style. The fact that he's really an alien doesn't inform the performance in itself. Once we see the transformation from the human to the alien, the alien itself is then a different performer. And, of course, some of it's CGI and whatnot. But you see me begin to transform. In fact, I think we're going to shoot some of that this afternoon."

David seems unfazed by the sheer number of special effects, which inevitably slow down the production process. "All television is a fairly slow process," he explains, his cigar drooping in his mouth, "especially if you're doing single camera work of this kind, rather than multi-camera work in a studio. Of course, a feature film is even slower. One is aware of the technical dimension, one is aware that certain shots have to be absolutely right technically, but I haven't found it a laborious process at all. It's an absolutely terrific cast and when we get on the floor and start to do the scenes, they come alive, so one has been able to hold on to that throughout. To be asked to play a shape-shifting alien in *Doctor Who* is an actor's dream come true. I'm very, very happy to come on board."

"The scripts had the style and panache of old *Doctor Who*, but with so much more..."

▲ *Top right: The real face of 'Joe Green'!*

▼ *Below: One of our Deputy Prime Ministers is missing!*

He even confesses to being something of a fan. "When I met the director and the producer to talk about doing it, I was absolutely straight with them: I was the kid behind the sofa way back when, watching Patrick Troughton in the first instance, right through to Jon Pertwee and, well, all of them, really."

David's other television credits include *Poirot*, *Birds of a Feather*, *Red Dwarf VIII* and no less than 35 episodes of Channel Five soap *Family Affairs*. He recently appeared on the big screen, too, as Giles Benwick in *Bridget Jones: The Edge of Reason*. Why, I ask, do most actors prefer playing bad guys?

"It is true, isn't it?" he nods. "All actors do say that. I think it's because the devil has the best tunes, as it were. I mean, you can lose your inhibitions in a way, because the character you're playing is completely ruthless and he exists in an entirely different moral framework. That's hugely liberating. I mean, a lot of the dialogue that Russell has written for us is absolutely cracking stuff. It really is a pleasure to play it."

I MUST ASK – IS JOE GREEN BASED on any politician in particular?

"Hmm, not really." David offers an innocent shrug. "I don't think any of us have done that – whether it would lead to in-jokes or whatever, I'm not sure. Obviously, you take something of what one observes, because he is by turns incompetent and statesmen-like..."

A Deputy Prime Minister of stocky build? Often uncouth and occasionally violent? Are you absolutely sure that the character bears no resemblance whatsoever to, erm...?

"No particularly resemblance whatsoever," David jumps in, "to any other Deputy Prime Minister! Exactly! Hah! Actually," he says, dropping his voice to a whisper and looking serious for a moment, "it did drift through our minds at one point. I did have a conversation at an early stage with Keith about possibly making Joe northern, but we decided not to go for that. I think that might have been a step too far. We might get writs if that were done." His face returns to a grin.

"People can make of that what they will!"

Annette Badland

MARGARET BLAINE

"I'M MARGARET BLAINE FROM the MI5," says Annette Badland, fanning a beaming smile. "Well, no, I *appear* to be Margaret Blaine from MI5, but I'm actually a Slitheen. I suppose the idea was, because I'm from the MI5, I'm the brightest of the three of them, though not necessarily the boss, and we get terribly overexcited and quite childish. For large monsters, we're very immature!" She bursts into laughter, slapping her hands on her lap.

In effect, she's playing two separate characters, then?

"Well, *I'm* not. Hmm, well, we are, because we have an interior life of a Slitheen and a function outside, but we never actually inhabit the monster suits. All I have to wear in terms of prosthetics is a zip on my forehead."

That's as far as it goes?

"That's as far as *my* zip goes," she laughs, naughtily. "They talked about giving me a little pink one, because I'm a woman – and because I've got a smaller forehead than the men! So they did think about a little girlie zip... but they decided, no, Slitheen should have robust YKK zips. I suppose it is peculiar, because we only ever seem to be people, but our motives leak out. You see our aims and our intentions. You see her as Margaret most of the time, and then they all manifest together as the aliens, heh-heh!"

▲ *Top right: Parts of the real Margaret Blaine come in useful...*

► *CG preparations.*

▼ *Below: 'Margaret' and 'Oliver' unzip...*

Annette was born in Edgbaston, Birmingham. A character actress of some repute, she has appeared in feature films such as *Twenty Four Seven*, *Angels and Insects*, Terry Gilliam's *Jabberwocky*, and the multi award-winning *Little Voice*, for which she was nominated for a Screen Actors Guild award. She also played the lead role in Paul Unwin's Oscar-nominated short film, *Syrup*. Her extensive television credits include *All Creatures Great and Small*, *Jackanory*, *Poirot* and, more recently, Russell T Davies' BBC Three drama *Casanova*, although she's perhaps best known for her portrayal of the self-loathing Brawdie Henshall in popular BBC One drama *Cutting It*.

"I like different jobs for different reasons," she says. "I wouldn't like to be bracketed in one area. I do love the change between lighter roles and straighter stuff. I enjoy that hugely."

> "*Doctor Who* has always been very strange, very captivating. Ominous but compelling..."

THE KEY, ANNETTE SAYS, IS always to play the 'truth'. "Oh yes! Anything – comedy especially – you've got to find the truth of a character, and then that's the springboard. If you don't have that element, or you stop thinking about it, then you're done for, really. You find something like that collectively. It will often come from the writing, for instance. Russell's writing is wonderful. The mixture between comedy and drama is fantastic. It's very intelligent. You never quite know what to expect. Yeah, good writing is fundamental. It attracts and energises people. People will stay with it, because they go, 'Yeah, this is worth committing to,' and people find an energy from that and it makes the shoot very positive. And Russell is an exec on *Doctor Who*, so he was around at the rehearsal we had, and that energy and his thoughts have fed into my performance, into *everybody's* performances, and then everybody grows."

Annette says that she enjoys rehearsals more than the actual shooting, because "the onus isn't on you to get it right. You're relaxed on rehearsals. You can enjoy yourself."

So why isn't filming so satisfying?

"All actors will tell you, the time they got it just right, when they gave their best performance, their very best take, the plane went over or the boom was in shot... it's true! Mind you, I'm very good at the reverse shot – you know, when the camera is on the other person and all that's being shot is the back of my head. I'm absolutely amazing at them! Considering that

there are aliens and green screen and technical things, we haven't been kept waiting around too much on this."

Of course, Annette has worked with lots of great actors ("An awful lot," she giggles, "a whole panoply"). Does she have any particular favourites?

"You like different people for different reasons," she says, very diplomatically. "Jude Law is very respectable – as an actor and as a human being. Brenda Blethyn too... oh dear, there are just so many. I don't want to single them out. Michael Palin is just fantastic. Michael Caine was lovely as well, but no, I think it's wrong to pull out names. Very good actors are often very generous as human beings – you know, they've got the weight of a play or a film or whatever and they're *still* giving out to everybody. That's a wonderful trait."

How has Annette found working with Christopher Eccleston?

"He's an intriguing performer," she says, "and he has very interesting qualities that he's bringing to the part. I think Chris is just fascinating."

Did she watch *Doctor Who* when it used to be on?

"I can remember William Hartnell," she admits. "I found it extraordinary, I suppose... scary, yes, but very strange, very captivating. It was ominous and compelling, so you couldn't stop watching. But Hartnell and Patrick Troughton, yeah... I think Chris is going to measure pretty high up against them. I think he'll be refreshing and just... well, take it somewhere else, which is essential, because the Doctor can change and has had so many lives."

Would Annette ever consider returning to *Doctor Who*?

"Oh yes!" she says, quick as a flash. "Yes, I certainly would."

If the Slitheen were recalled?

"If they slip back? Heh! Do you think they will? Oh, I do hope so. Actually," she says, leaning forward in her chair, "I think Margaret is probably rather taken with the Doctor!"

There's a thought! A match made in Downing Street. Watch this space...

THE ENEMY WITHIN

***Alan Ruscoe**, **Elizabeth Fost** and **Paul Kasey** are sat in the car park of a seventeenth-century castle, looking fabulous in florescent green, all-in-one lycra bodysuits – the sort of outfits usually worn only by Olympic cyclists, hardcore ravers, the colour blind and the clinically insane. Thankfully, Alan, Elizabeth and Paul are actors (see, not mad at all) playing monsters. Last time we met them they were being Autons in* Rose *[see last issue]. This time they're the Slitheen that disguise themselves as General Asquith, Margaret Blaine and Joe Green respectively. That's one hell of a lot of Slitheen. And one hell of a lot of lycra.* ***DWM** approaches them with caution...*

Tell me, what exactly are Slitheen?

Alan: The Slitheen are a family of... basically, they're like an alien equivalent of *Steptoe and Son*. That's the idea. The reason they're here is to trash the planet so that they can sell it on as raw material.

Elizabeth: They're kind of outer-space scrap dealers, really, aren't they? Sort of, house clearance...

A: Yes, because apparently there's a recession in space. The Slitheen disguise themselves as humans and –

Paul: There's a whole race of them out in the universe somewhere, I think, but it's just *this* family that's come to Earth.

What's with the fluorescent green bodysuits?

A: It's for the Slitheen transformation sequence. It's so that they can paint computer-generated stuff over us, or onto us, or something...

A bit like Andy Serkis' Gollum costume for *The Lord of the Rings* movies?

A: Yeah, it's the same idea. It just depends on... um, some stuff that I really don't understand! Lots of computer stuff.

Although these suits look a little daft, they must be more comfortable than your full Slitheen costumes?

A: Oh, we'll be in them later on. [*Laughs*] Yes, we'll be back in them after lunch – something for us to look forward to!

P: Yeah, they're very large.

E: Very, very sweaty.

That must be fun in this blisteringly hot weather!

A: Yesterday particularly, wherever I was going, I was leaving a nice little trail on the floor – a pool of sweat wherever I sat! At the end of the day, when we'd finished, you wring out the costume and water just gushes out. ▶

◀ P: They're like sponges: they soak it all up, all the sweat, so they get heavier throughout the day. And they're cumbersome, obviously.

Do you have to stay in them all day, then?
E: Pretty much. You can't actually eat or even go to the toilet when you're encased in a costume, unfortunately.

How far are you able to treat this as a 'proper' acting job? I mean, do you 'get into character' and all that? Or do you see yourselves more as, like, puppeteers?
A: It's half and half, I think. These particular creations seem to be half actor and half puppeteer but, obviously, everything you do, you have to find a character for, otherwise you're just going to be guys in suits.
E: Yeah, so there's some degree of character development.
A: Not to the point of, you know, 'What's my motivation?', because that's there in the script. That's given to you.

And do the costumes influence your performances?
P: Our jobs are made easier by the external appearance of the creatures, which influences the way that you move, and you build the character from there.
E: I've worked on creating a slightly different way of movement from the boys so that there's a, sort of, male/female distinction – in the way that I walk and move. It's inevitable anyway, because I'm smaller than they are.

P: Also, with the costumes, our heads only go up to the necks, so a lot is taken over by the animatronics – all the head work and stuff. We're creating everything from the neck down.
A: We're working very much in tandem with the guys who control our faces. You have to develop almost a 'sixth sense'. You can hear when the face is moving and you know the lines that are being said, so it's down to you to put it physically: a basic actor's job.

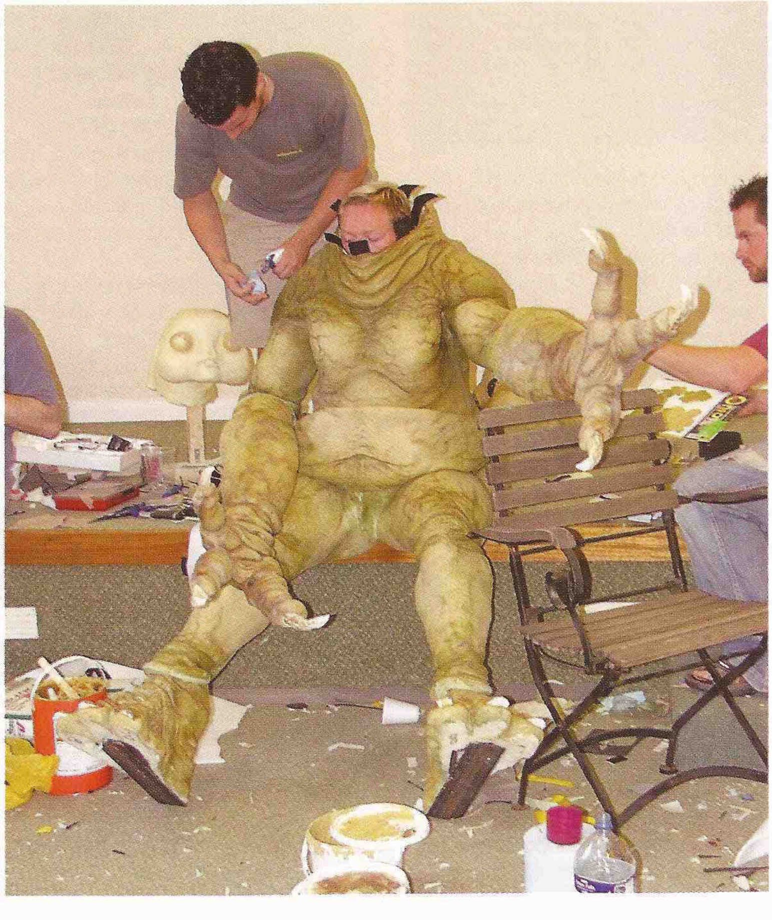
When the three of you last spoke to DWM, you were playing Autons and it was your first day on set. How did you enjoy the rest of that shoot?
A: It was relatively easy at first, because we were outdoors, but then when we got into the hospital, down in the basement...
P: We were underneath a hospital and all the heating pipes were down the corridors where we were filming, so it was quite warm and you couldn't get away from it.
A: But you get used to it. All of us got better, I think.
E: You get immune to it, don't you?
P: Yeah, but also we were wearing whole bodysuits – the rubber semblance – which, once we were in, we couldn't get out of. They were a bit toasty.
A: Yeah, we were pretty moist by the end of the night!

Monsters Inc.

ROB MAYOR

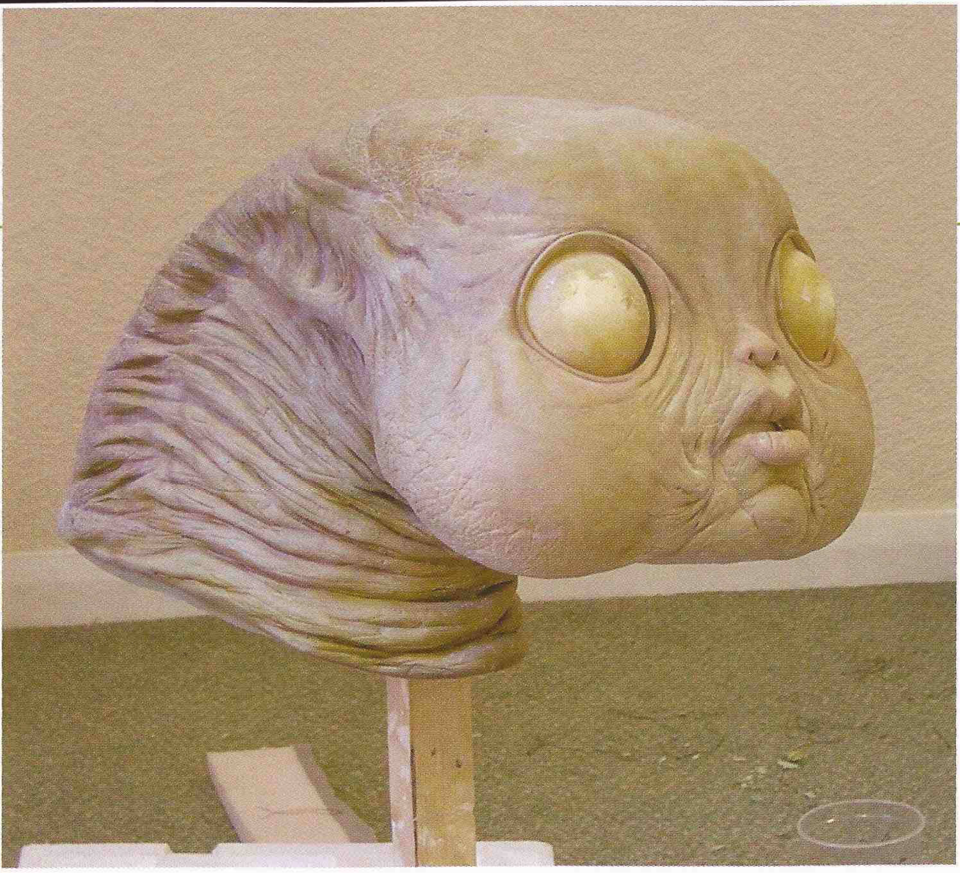
DID YOU KNOW, THAT THE PUBLIC first glimpsed the Slitheen last August? The BBC's *Doctor Who* website posted a photograph of make-up bags snapped on location as part of the site's supposedly spoiler-free *Who Spy* feature (daily images from behind-the-scenes on the new series), no doubt totally aware that you can see a nearby Slitheen reflected in one of the bags! Hey ho, hardly anyone noticed. **DWM** only mentions this incident because it forms a neat introduction to this interview with one of the men responsible for realising the Slitheen: special make-up supervisor **Rob Mayor**, whose previous work includes Johnny Depp horror flick *From Hell* and Oscar-winning war epic *Saving Private Ryan*...

What exactly does your job involve?
I work for Neill Gorton, who handles special make-up and prosthetics. Neill will be very upset if I don't mention him! Our job is to make all the monster costumes on this series of *Doctor Who*.



▶ *A Slitheen takes shape. Rob Mayor can be glimpsed on the right.*

▼ *Greenscreening the Slitheen to increase their invasion force.*



▲ Above: A Slitheen mask under construction.

At what stage in pre-production do you start work?
The first thing is when the script goes to Neill. He designs a lot of the creatures, which kind of makes sense, because we build them, so we've got more of an idea of what's do-able. Then there are meetings and things get approved... For example, we started work on the Slitheen around four weeks before they were due on set. It would have been a push, normally, to get just *one* suit out in a month, but we had just under four weeks to make three full suits, so we were really up against it. It starts off with a life cast: we had the performers in, posing for a life cast in the workshop...

Each Slitheen costume is tailored for a specific actor?
Yeah, which is why we use a core group of people throughout the series, otherwise each new cast member has to come in and get life-cast, which there just isn't the budget or reasonable time to do, because it's TV and not film.

How exactly do you take a life cast of an actor? Strip them naked and cover them in plaster?!
Essentially, that's it! They're stood in a kind of generic pose and then covered in plaster, and from that we get a fibreglass version that we can then sculpt on.

And the costumes are made of latex?
Yeah, well, apart from the under-core of fibreglass, which supports the outer shell. We've been using foam latex to make monster suits for years and years. It's soft, it bends, it's flexible – but the main thing is, it's light. You could make a suit out of silicon or something, which would look exactly like real skin, but the weight would be enormous – and it wouldn't pick up so well on camera.

> "The costumes are as comfy as they can be – but it is amazingly hot inside them..."

What can you do to make the actors more comfy without compromising on the quality of the costumes?
They're as comfortable as they can be, I think, within the confines of being wrapped in a giant mattress! A prime example is that [the Slitheen] had leg extensions to start off with – a standard thing for werewolves and creatures like that – but because of shooting schedules and how long they actually had to stand up for, and having to manoeuvre around the set, we decided to discard the leg extensions to make it more comfortable for them.

At the end of the day, the worst thing is the head. It's amazingly hot in there. It's like sitting in a sauna. The guys inside do an amazing job. I can't stress how hard their job is. Between takes, we fan them and blow in cool air, but they still have to have amazing endurance.

And if they need a toilet break...?
The thing is, they sweat so much that they don't actually have to go to the toilet! Literally, they sweat buckets. And we can unbolt the head so that they can have a drink. The arms we glue on but we can take off in about five minutes. If they're not being used for a bit, we'll take off an arm.

Talk me though these Slitheen heads that you've made...
The design specified quite a babyish look... Well, they look like big, bad babies. They wanted the eyes to be quite round, which knocked out the option of us being able to do eye blinks, because you need eyelids to do that, so the CG people will add them in later. What you've got here [*showing* **DWM** *the inside of a Slitheen head*] is a skullcap – this one's made to fit Alan [Ruscoe]. And then the fibreglass core – it always looks a bit bish-bash-bosh on the inside – and you've got all the servos that control the lips and stuff...

▶ That's neat – I really love your Slitheen feet!

The Slitheen faces are remote-controlled, right?
Yeah, which gives the whole creature life. Basically, they're the same servos that you'd use for a remote-controlled car or plane; we also use the same kind of remote-control units, so we have different crystals for different frequencies. The heads attach to the suits under, like, a fold of fat so that you can't see the join, and then we've got the voice boxes on the front. [*Holding up another head*] This one's the female Slitheen. She has a different-coloured voice box.

What happens to the costumes once filming has finished?
They'll go back to the workshop so that we can clean them up. It's just from general wear and tear. Because it's foam, it can get damaged quite easily, so we'll fix them up. And then the BBC can do with them what they wish. At least one of the Slitheen might be used in a later episode... ■

▼ Greenscreen costumes are used as reference for the CGI Slitheen later added by The Mill.

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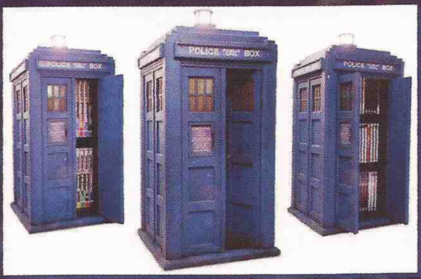

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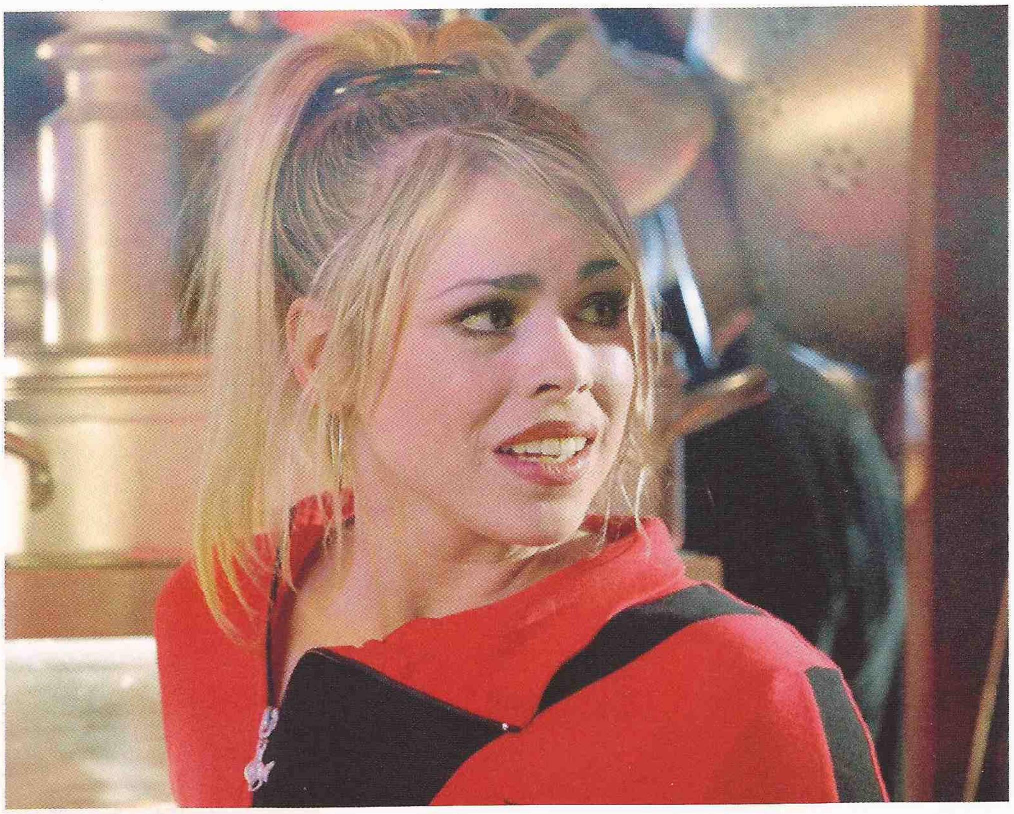


EPISODE 7

The Long Game

BROADCAST Saturday 7 May, BBC One

STARRING Christopher Eccleston, Billie Piper, Bruno Langley, Simon Pegg, Tamsin Greig, Christine Adams, Anna Maxwell Martin, Judy Holt, Colin Prockter

WRITER Russell T Davies

DIRECTOR Brian Grant

IN A NUTSHELL

For his first flight in the TARDIS, the Doctor and Rose take Adam (Langley) 200,000 years into the future – to Satellite Five, a space station hanging above the Earth. This is where the news-gatherers work – filtering news from every city, every country, every planet in the Empire. But why are they all so anxious to be promoted to Floor 500, from where no one ever returns? It's Paradise, they say. The walls are made of gold. Of course, you shouldn't believe everything you hear on the news...

QUOTE, UNQUOTE

THE EDITOR: *But you two... don't exist. Not a trace. No birth, no job, not the slightest kiss. How can you walk through the world without leaving a single footprint?*

NEVER THROW AWAY AN old story. You never know when you might be able to write it better.

"I had this idea years ago," explains Russell T Davies, referring to his script for *The Long Game*. "I wrote it up as a four-part *Doctor Who* story – I've got no idea when, it must've been the early-1980s, I think – and sent it off to the production office. I got a reply from the BBC Script Unit, telling me kindly to write about 'a man and his mortgage' instead!"

If it weren't for the higher production values, though, you might be forgiven for thinking that this episode belongs to 1980s *Who*. It's certainly the most 'old school' story since, well, *The End of the World*. Where did the idea come from in the first place?

"I read a report about how only one or two central news agencies write the information that is then published nationwide," says Russell. "Read a newspaper in Aberdeen, or Cornwall, and you'll read the same report about national or international events – which struck me as a good way of controlling things! It seems all the more relevant today, when you look at how the western press creates a climate of fear."

Russell used to think up *Doctor Who* stories all the time when he was young – "but this is the only one that's survived to the new series," he says, adding, "Must've taken 20 years! All the elements from the 1980s version are still there – the space station, the canteen, the Doctor's friendship with a journalist, something mysterious hidden upstairs – although the news story has become more of a backdrop, really, while we explore Adam's journey..."

At the end of the previous week's episode, Adam Mitchell (played by the lovely Bruno Langley) joined the TARDIS crew, and this is his first adventure as a traveller in time and space. Refreshingly, the Doctor's new companion turns out to be a bit... well, rubbish at it.

"It's a chance to show that not everyone is as clever and adaptable as Rose," says Russell. "Some of us would fall apart if we travelled in time, and Adam gives us the chance to see a new slant on the companion's role. I created Adam, then handed him over to Rob [Shearman] to introduce in Episode 6. In some ways, the difference in our respective versions of Adam doesn't matter, because Adam becomes a different person over the two stories – both situations show different facets of his personality."

Adam aside, this episode really belongs to Simon Pegg of *Shaun of the Dead* fame. If *Doctor Who* hasn't already achieved Achingly Cool Status after the Dalek episode, then it surely will as a result of Simon's appearance – a creepy performance as the nut-case Editor from Floor 500.

"He brought the whole thing to life," enthuses Russell. "It wasn't actually written with Simon in mind, but we were so lucky to get him. Just watch this episode and ask yourself what it would be like without him!"

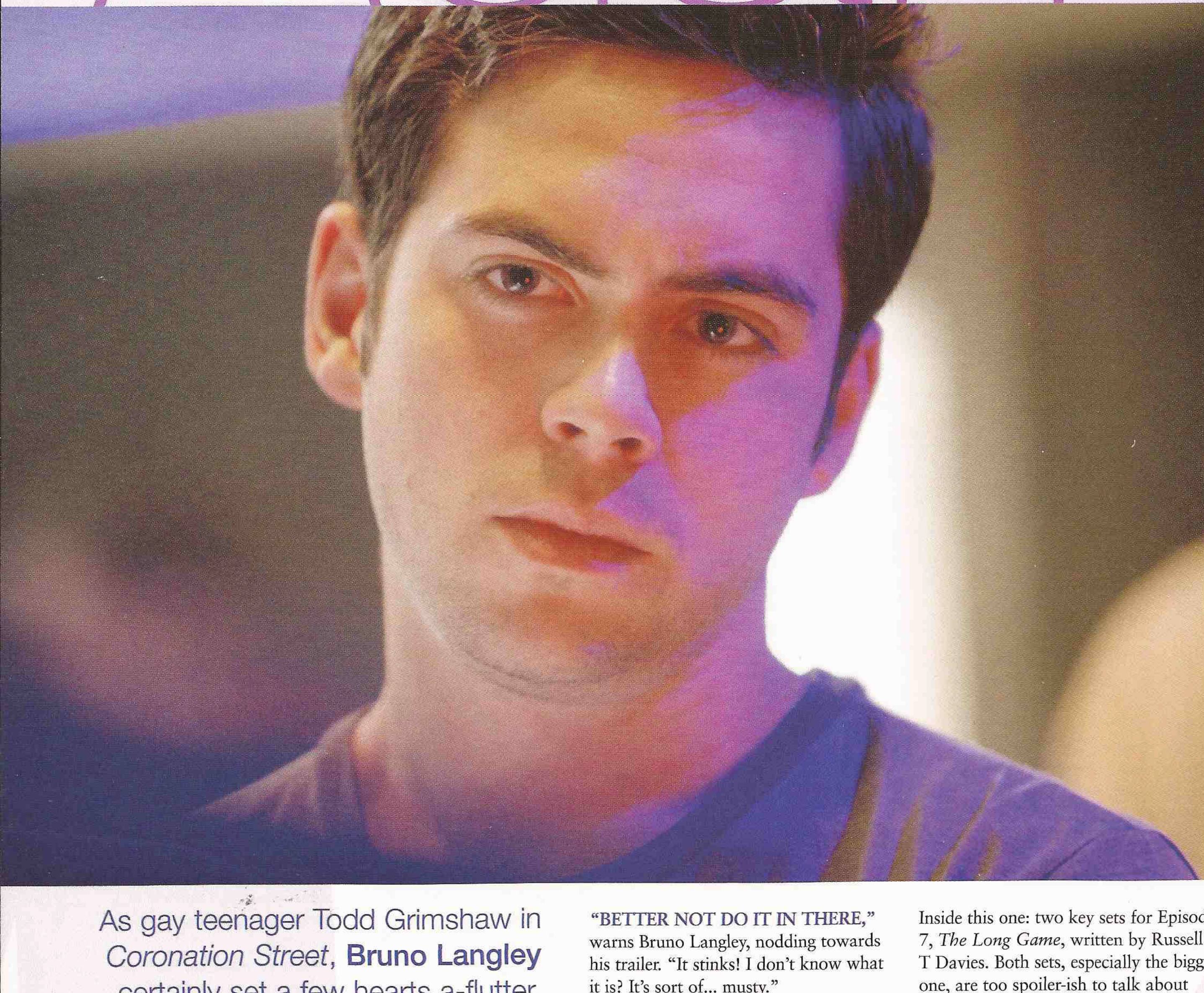
> "This idea has taken 20 years to come to the screen – but the story's still the same..." RUSSELL T DAVIES

Of course, what episode isn't complete without a horrible monster lurking in the shadows? Well, this one for a start – it showcases one of the series' most monstrous CG creations yet.

"The Jagrafess!" Russell cheers. "The Mill just gets more and more clever. I only saw the finished result recently – but yes, the Jagrafess is amazing!"

BENJAMIN COOK

About Adam



As gay teenager Todd Grimshaw in *Coronation Street*, **Bruno Langley** certainly set a few hearts a-flutter. But Bruno switches Weatherfield for outer space this month, as he makes his *Doctor Who* début as Adam Mitchell. **Benjamin Cook** met up with Bruno to find out what's written in the stars for him...

"BETTER NOT DO IT IN THERE," warns Bruno Langley, nodding towards his trailer. "It stinks! I don't know what it is? It's sort of... musty."

He pauses – then blurts out guiltily, "Look, it's not me! It stunk like that when I arrived."

Of all the excuses! Instead, we settle down for an interview on the top deck of the bus. This is where, earlier today, the cast and crew had lunch. It's empty now, but still parked outside a warehouse in Cardiff. I spend half my life hanging around Welsh warehouses. Inside this one: two key sets for Episode 7, *The Long Game*, written by Russell T Davies. Both sets, especially the bigger one, are too spoiler-ish to talk about now, so let's move on.

Bruno plays Adam Mitchell, the Doctor's brainy new companion, in this episode and the one before it (titled *Dalek* and written by Robert Shearman). It's his first television role since he quit Britain's best-loved soap, *Coronation Street*, last year. Indeed, he is still known to millions as gay teenager Todd Grimshaw – last seen waving a tearful goodbye to mum Eileen as he left Weatherfield for a new life in London, having found his ex-girlfriend in bed with his brainless brother the builder! It was a storyline that gripped the nation. Actually, Bruno had several such storylines. Some would argue that he was mad to quit, but he did so while he was ahead and he seems to have landed on his feet. After all, he's gone from one of ITV1's flagship shows to one of BBC One's flagship shows in one bound. Not bad, eh?

"I know, I know," he laughs, "I've sustained!"

Of course, soaps are so often career-killers, so how confident was Bruno really that his career wouldn't go the way of the Kemp?

"If you don't take chances, you're not going to get anything," he reasons. "It was a big show, so it was hard to leave, but I'm just thankful that people have given me the chance to do something else."

Did Bruno fear being typecast? Was that one reason for leaving the *Street*?

"Yeah, definitely. There have been a lot of scripts that I've been sent since," he says, "where maybe the character is gay or too close to Todd, and I think I'd be a fool to accept that. It's just too early. This character, Adam – he's selfish and geeky and stuff, which is a good contrast. It's great."

Bruno, who turned 22 in March, is five-foot-nine and softly-spoken. He has matinee-idol looks, with impish eyes and a fantastic set of eyebrows. He also has a spark – a certain something that makes you warm to him. What's more, he's keen to grant **DWM** an interview ("I was bored," he later admits), so let's do it.

"Ah, Adam... As far as I know," embarks Bruno, "he's in his twenties, he was originally going to be from outside Birmingham, but now he's from outside Manchester. Maybe it's something to do with my accent," he laughs.

"He's a genius," he continues. "I'm kind of figuring that he was a genius at schools. He probably got moved up years and went to special school. He was headhunted by this guy called Van Statten, whose agents scouted him and took him to America – to this big underground base. I don't know how long Adam's been down there in that workshop of his, but he kind of just stays down there and looks at alien artefacts and predicts very wrongly what they are! I think he thinks he's more clever than he is."

Is he a bit of a loner, then?

"He is, yeah. He's kind of geeky. I wanted him to have glasses, but it didn't work out. He's definitely been down there for... well, I know that when he meets Rose, it's kind of a breath of fresh air. At last, it's someone who he can relate to."

What is Adam's relationship with Rose and the Doctor?

"At first," says Bruno, "in the Dalek episode, he fancies Rose. But then, in the next one, it's like he's taken on this new adventure... cos he's into all this extraterrestrial stuff already, so he's kind of preoccupied all the way through with finding out information. So that when he goes back to Earth, he can, I don't know, be world-renowned for creating something, very selfishly. He doesn't think about Rose and the Doctor much, apart from, obviously, when they're pissed off with him and... well, then he's got to face the music."

▲ *A brave cameraman gets up close to one of Skaro's finest. "It scared me," admits Langley.*

"I do remember the Daleks – Hopefully they're still going to be scary for kids today!"

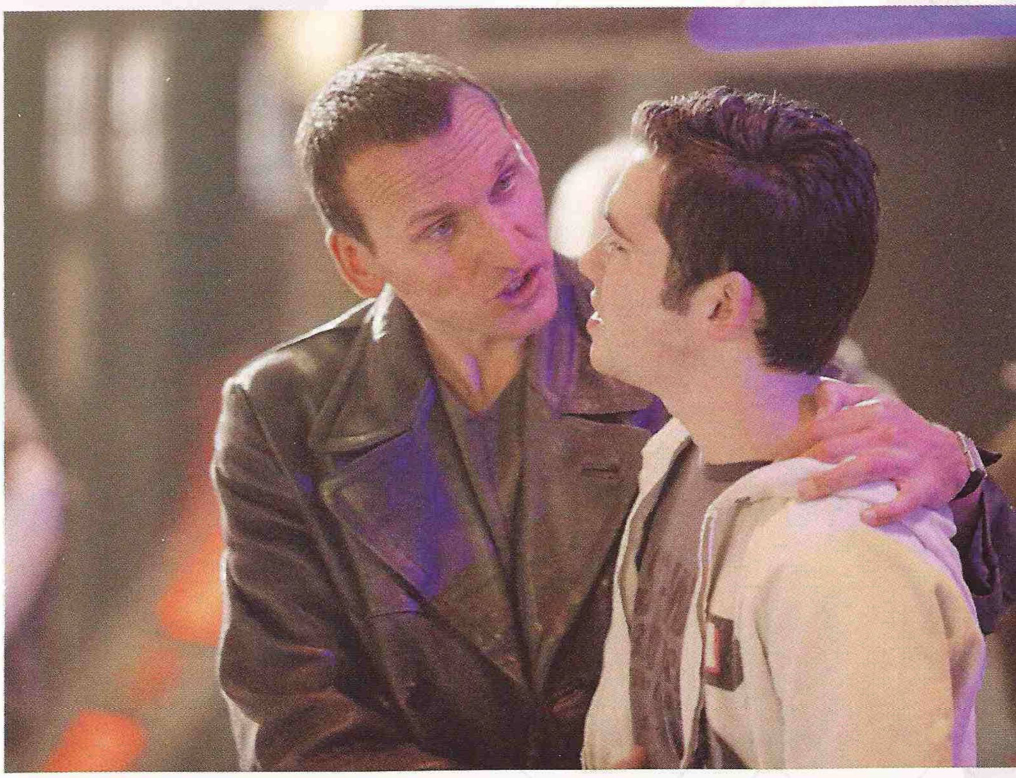
Before landing the role, Bruno was "not that familiar with *Doctor Who*. The other day, I saw the TARDIS set – I walked right past it, but I had no idea what it was. I didn't know that the TARDIS was bigger on the inside! That went over my head. I didn't really watch it much as a kid, because it finished before I was old enough to get into it. Obviously, you've preconceptions, but I haven't got into it via the DVDs and stuff... not yet, anyway! I'm going to have to, well, you know..."

Become a *Doctor Who* fan?

"Oh! No!" he chuckles. "Actually, I do remember the Daleks. Even though they were probably unrealistic, they were scary. Hopefully, they're still going to be scary for kids today. I was always scared by things as a kid – you know, watching *The Terminator* and horror films and stuff. I can't remember why I kept watching! What time is it going to be on? Early evening? It's definitely going to scare kids. I think everyone's had dreams about something chasing them continuously – that's definitely one of *my* dreams, a bad one – so the Dalek in this must scare people! It scared me."

A scene where Bruno taunts the Dalek about not being able to climb stairs, only for it to surprise him by flying, was the most enthusiastically-received clip screened at March's press launch.

▼ *The Doctor (Christopher Eccleston) gives Adam a piece of advice...*



"I was so proud to get that line," Bruno gushes.

When he joined the series, Chris and Billie had already filmed five episodes together and established a rapport both on and off screen. How speedily did Bruno make himself a part of the team?

"On a show like *Corrie*, there are lots more people to get to know," he says, "but with *Doctor Who*, it's just Chris and Billie, and because there's only two of them – not a big family of actors – there's time to talk and communicate and have fun. They're great! And they're used to new people coming in every episode or so. I enjoyed working with them."

BRUNO WAS BORN IN NORFOLK, where he lived until he was four. He grew up in Buxton, Derbyshire. His parents are both from Australia. His dad makes musical instruments, and the whole family is musical. So when did Bruno decide to pursue an acting career?

"It's weird," he says, "I was talking to Christine [Adams], who plays Cathica [in *The Long Game*], about this and she was saying that it's impossible to answer that question, because it's been forever, ever since you were young. I've wanted to act forever."

What did your parents make of you entering this most unreliable of professions?

"None of my brothers or sisters," he says, "went into professions that are stable – you know, they're all musicians and performers, which are all precarious professions, where you're never going to get a regular salary – so my parents are used to it. I could get work, I could not... but that's part of the fun!"

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▲ *Todd leaves Weatherfield for good...*

"Billie keeps laughing because I'm always adding extra lines to our *Doctor Who* episodes!"

Bruno comes from a large family: he has five sisters and two brothers.

"It was great, because you always had someone to perform to. There was always a piano, so it was, like, 'Come in, listen to my piece, listen to my singing, come and let's pretend together.' There was always someone there, so maybe that's how I first got the acting bug? I mean, you need an audience."

Bruno had a habit of making himself the centre of attention when he was younger. He loved acting and performed in plays at school, including the musical *Godspell*, and with local drama groups, such as Buxton Youth Theatre. "We had to do work experience," he remembers. "I wasn't going to do it at first, but then my art teacher phoned around and found this drama school in Stockport and said, 'Why don't you go there for work experience?' I went, 'Yeah, okay, I'll do it for a laugh.' As it turned out, it was finally, like, 'These are my people!' They were all crazy and completely loud and brash – it was definitely where I wanted to be."

When he left school, Bruno joined North Cheshire Theatre School, but he dropped out after a year and a half. "I had to leave," he says, "because it was all about doing group stuff and I couldn't say, 'I'm not coming in today,' because that would have let down the whole group. I had to leave," he argues, "or I would have let people down."

Bruno's first professional job was, reportedly, a Sunny Delight advert... erm, except it wasn't. "You've done some research, haven't you?" says Bruno, a wry grin creeping across his face. "I went to an audition, but I never got it. I went for all sorts of auditions – Burger King, Sunny Delight..."

His first break was a recurring role on the first series of BBC One's romantic comedy *Linda Green* – as Fizz Green, Linda's brother. The initial episode also starred Christopher Eccleston, although he didn't share any scenes with Bruno. "I filmed *Linda Green* before I started on *Corrie*," says Bruno, "although it was transmitted afterwards. The casting director, Andy Pryor – he cast me in *Linda Green*, and now he's cast me in *Doctor Who*. I hadn't seen him in four or five years and I turned up at the BBC, a jobbing actor, having just left ITV, and I was, like, 'Andy, I'm gonna need something here!!' I needed to escape from that role of Todd. Thank God, Andy got me Adam in *Doctor Who*."

Todd was not Bruno's first role on the *Street*. He made his début in August 2000, playing Candice's then-boyfriend, Darren Michaels. "I had one line," he beams, "which was an ad-lib – to get myself noticed!"

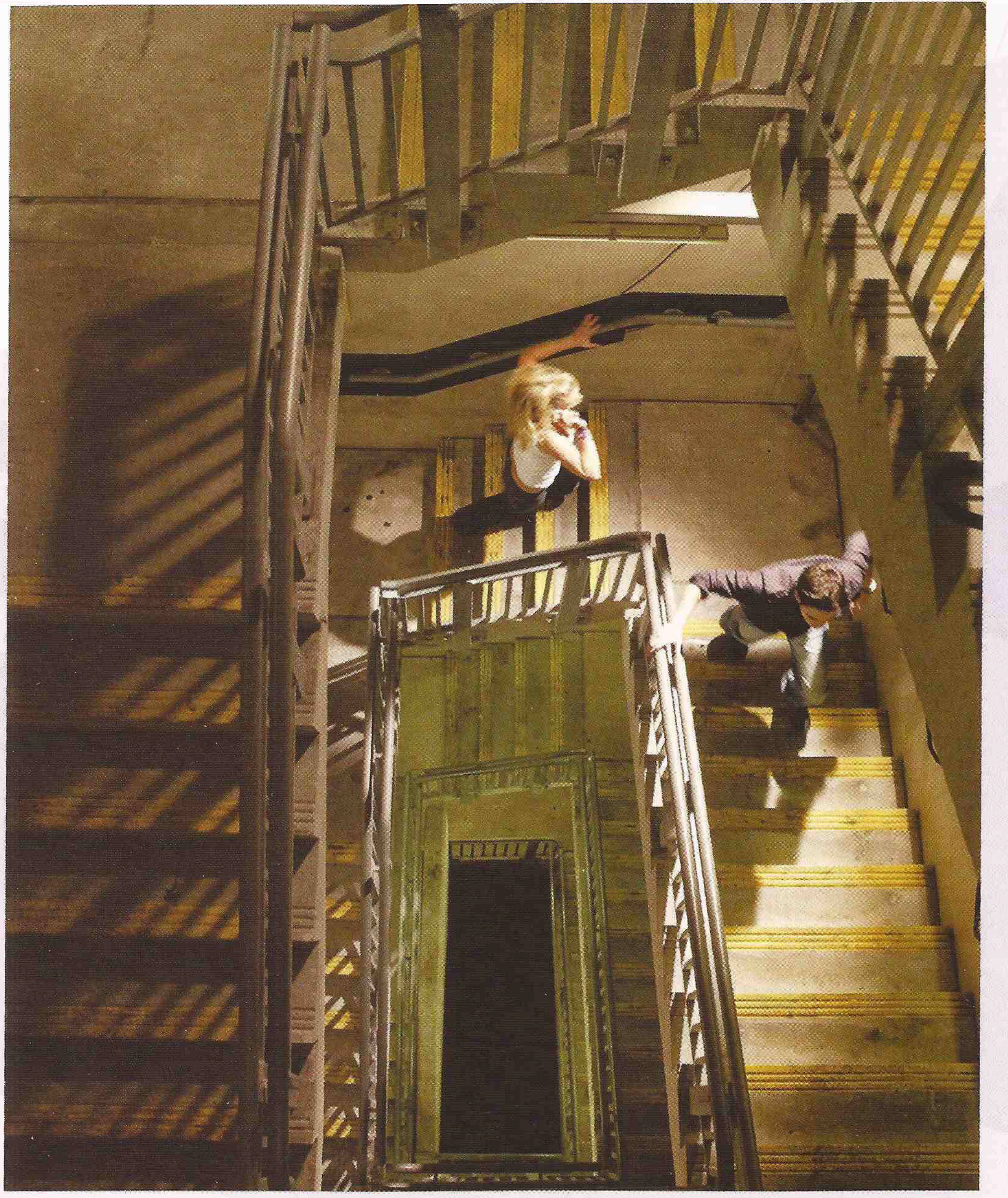
So what was the line? Bruno looks sheepish. Apparently, his ad-lib was...

"Hi ya!"

Er, was that it? One hell of an ad-lib!

"I know," he says, exploding with laughter. "Some friends were, like, 'Oh,

▼ *Rose and Adam watch Simmons at work on his pet project...*



▲ *Rose and Adam on the run from... what?*

he's such a hot-shot now,' and asked, 'So what was your line, Bruno?' And I went, 'Er – "Hi ya!"' They *weren't* impressed! But I think it's continued: Billie keeps laughing because I'm always adding extra lines to our *Doctor Who* episodes! She finds it very funny.

LATER IN 2000, WHEN BRUNO was asked back to the soap, this time to play Todd, Bruno had to meet his former self, so producers got around it by choosing a similar-looking actor to play Darren! Did Bruno appreciate what he was taking on?

"No," he says quickly and succinctly.

So when did it hit home?

"At a certain point," he says, "it gets weird. You have to think about what times places are going to be busy and stuff – you have to, it becomes part of your mindset – so that you don't get stuck in, I don't know, rush hour on a train where people are going to be giving you hassle. It's not worth it."

Can viewers distinguish between the character and the actor?

"Some people can," he stresses. "You can't label everyone, saying, 'Ooh, they can't distinguish,' but others... well, if they shout out *my character's* name, do I turn around or do I keep walking?!"

Bruno doesn't doggedly pursue 'celebrity' status (last year he turned down the chance to appear on ITV1 reality show *I'm a Celebrity... Get Me Out of Here!*, despite a hefty financial incentive), but the press and the public are, naturally, interested in him. What is the best thing about being famous? It must have its perks?

"God, yeah! What's the best thing? Hmm... I can only think of the worst things," he admits.

Luckily, my next question was going to be just that: what is the worst thing?

"I always thought fame was going to be brilliant," he replies, honestly, "but it's kind of... I guess it's a lot of work, because I like to go out with lots of people, I like to work hard and party hard, but it's difficult to be able to do that when you're in the public eye."

Bruno has quite a clean-cut image, though. He's the kind of lad that you wouldn't be worried about bringing home to meet your parents.

"Yeah, I guess I am," he declares, tongue half-in-cheek, "but I don't know how I've got away with it! I suppose I don't go to the places where you leave and you're completely out of your face and you fall on the ground and you're snapped by the paparazzi! I could do, yeah, but it's not really doing anything – well, all it's doing is putting you in papers and then people read about it. I'm not sure what that does for you as a person, unless you like that sort of image."

When Bruno and Ryan Thomas, who played his on-screen brother, Jason, first arrived on the *Street*, they were promoted as the soap's new heart-throbs – the dishy brothers who'd set pulses a racing. Bruno splutters when I ask him what he makes of it. "Hysterical!" he laughs in disbelief. "Yes, it was guff, but it was all staged, everyone knew that. You're kind of idolised, especially by younger people. But I got away with it, because I now go into HMV and there are these calendars – they're called 'Soap Babes' or 'Soap Hunks' – and I'm *so* glad that I left before those started. I did photo-shoots for magazines, like *Sugar* and *Just 17*, but not *calendars*! No, I'm glad that I left when I did."

Maybe there'll be a *Doctor Who* calendar out this year? 'Sci-Fi Hunks'? 'TARDIS Totty'?

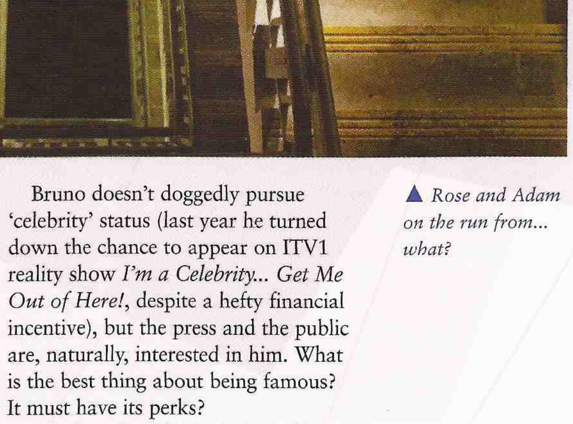
"Show me the money!" Bruno teases.

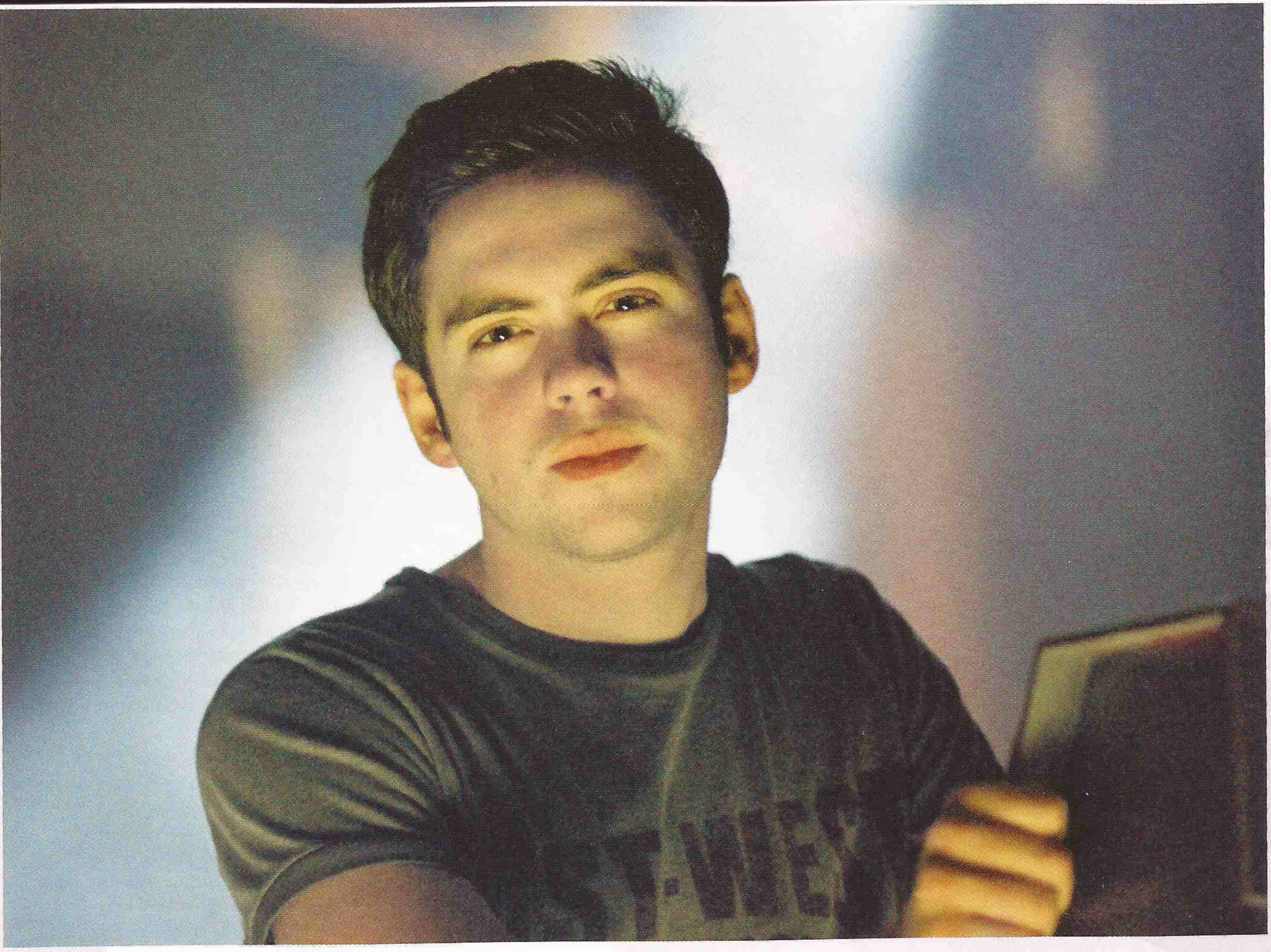
Now, let's turn to more serious matters. Bruno was shocked when he was told that Todd was going to turn out to be gay – indeed, the *Street*'s first gay character in its 44-year history – but his sensitive and emotional portrayal of a young man struggling to come to terms with his sexuality won him considerable critical acclaim.

"It was all exposure for me," says he, "and it wasn't exposure, like, falling out of nightclubs, it was exposure going, 'This boy can act!' I think we pulled it off in the end, I really do. I know that the producer, Tony [Wood], and everyone was really pleased."

A storyline like that, which included the *Street*'s first gay kiss, must have been quite a weight on Bruno's shoulders. A lesser actor might have crumbled. "At the time," he says, "I tried not to think about it. No, you can't, because you've got to be focussed on your work. But then I started to get all these letters from viewers..." He stops and takes a deep breath. "I kind of get shivers just thinking about it now,"

▼ *Langley relaxes with* ***Dalek*** *co-stars Barnaby Edwards, Jana Carpenter and Nicholas Briggs.*





he confesses, "the letters that I got, the variety of people – people who were sad and couldn't get out of a rut and could empathise with Todd, because they were in similar situations; people who had gone through it and could look back... That was just amazing."

BRUNO'S DECISION TO QUIT THE show took the producers by surprise. His final appearance was broadcast last September. Any regrets, Bruno?

"I don't think so," he says, cautiously. "Obviously, when I decided to leave... well, I couldn't just leave. I had a contract to see out. I was looking at my options and leaving was my only option. I wanted to live my life a bit. I had to get out of that bubble..."

He trails off. "Of course, when you join a major show like that," he continues, "you don't know what's going to happen. It's going to be hard work and you might not be able to cut it. If you can't, then I think you should be man enough to say, 'Look, I can't handle this.' Fortunately, I managed to see it through for almost four years – that's a long haul – but then I just couldn't anymore."

Bruno must have been sad to leave, though. He had grown close to many of his fellow cast-members, hadn't he?

"God, yeah," he says, "sometimes so close it was uncomfortable."

During his stint on the *Street*, Bruno dated co-star Tina O'Brien – his on-screen girlfriend Sarah-Louise – but they split after two years and Tina began dating Ryan Thomas. The love triangle was mirrored in Bruno's final storyline – a case of art imitating life. Although he admits that it was awkward at the time, Bruno insists that he and Ryan are still friends. Has he watched them in the soap since leaving?

"I've been kind of busy," Bruno says, "not just with working, but catching up with old friends, and doing stuff around the house, and seeing my family... of course, if I get the chance, I'll watch it, because it'd be great to see my old friends again. Besides, it's a great show."

▲ *Bruno enjoying a drink at March's Doctor Who launch party.*

© Paul Vyse.

"Doing the *League of Gentlemen* film was the weirdest day's filming of my entire life!"

What does Bruno make of the *Street*'s current gay member, Sean Tully, played by Anthony Cotton, one of the guests at March's *Doctor Who* press launch?

"I think he's hilarious," Bruno raves. "As one gay left, another arrived – 'Right, get another one in!' In another way, it's a very different focus on sexuality – here's a character who's completely fine with it, completely over the top, and it's got to be fun to watch."

Would Bruno consider treading the cobbles again some day?

"If there was a situation – say, a wedding – where Todd would definitely be there, then I'd definitely think about coming back for a bit."

So what *is* next for Bruno? He's soon to make his big screen début: a cameo as a cub scout named Damon, who's preyed on by Herr Lipp, in *The League of Gentlemen's Apocalypse*, which will be released nationwide in June.

"It was one of the weirdest day's filming of my entire life," he reports. "They took me on top of this big hill, where they had a rain machine and a big fan. It's freezing. And they chuck all this rain at me! They switch on the fans and all this rain slaps me in the face! I had to say my lines, but I couldn't hear a word I was saying!"

Bruno is also playing the male lead in an open-air production of Shakespeare's *Romeo and Juliet* at Stafford Castle from 30 June to 16 July. "Theatre work is a priority," he tells me, "and film – they're my two main ambitions."

But he'd like to do some more *Doctor Who*, wouldn't he? Couldn't Adam return next series?

"Oh God, yeah," Bruno enthuses. "If Russell wants to bring me back – and I'm still alive! – then I'll do it, no question. That's a promise." ■

▼ *The first gay kiss on Coronation Street...*

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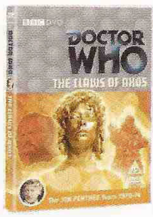

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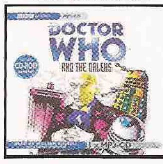

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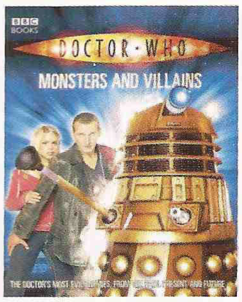

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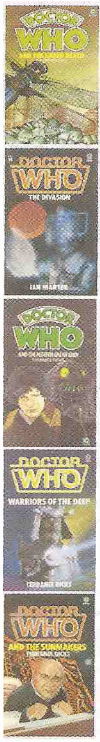

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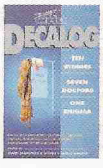

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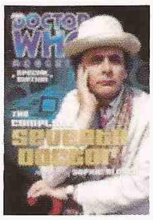

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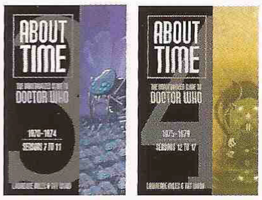

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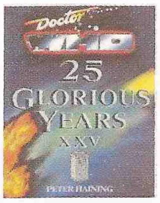

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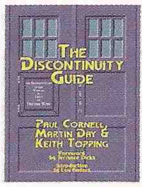

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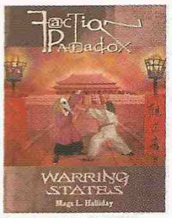

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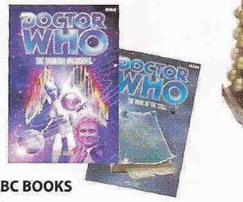

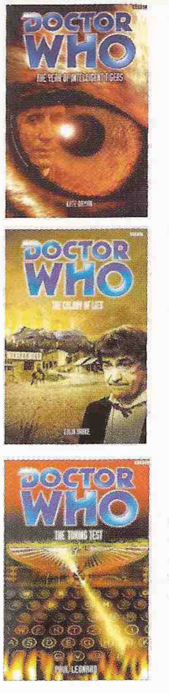

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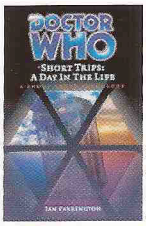

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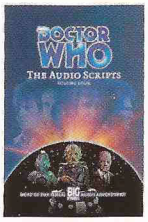

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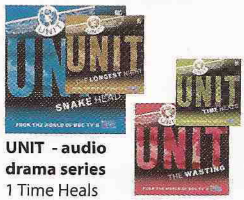

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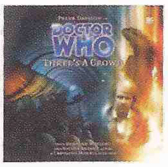

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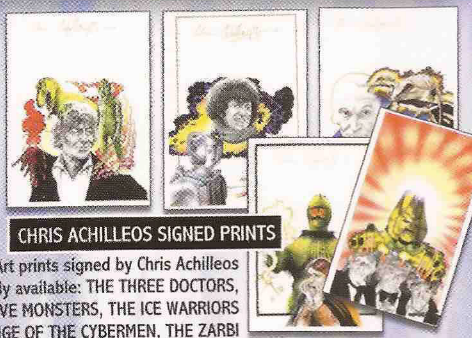

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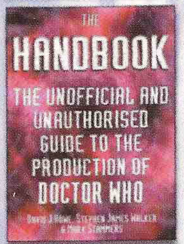

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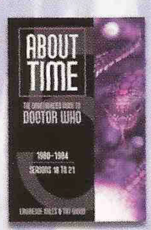

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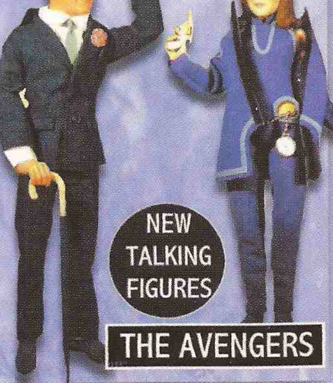

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DOCTOR·WHO

NEW SERIES PREVIEW

BROADCAST
Saturday 14 May, BBC One
STARRING
Christopher Eccleston, Billie Piper, Shaun Dingwall, Camille Coduri, Natalie Jones, Rhian James, Christopher Llewellyn, Eirlys Bellin, Casey Dyer, Frank Rozelaar-Green
WRITER Paul Cornell
DIRECTOR Joe Ahearne

IN A NUTSHELL
Rose has never known her father (Dingwall), except for what her mother (Coduri) has told her. He died when she was a baby, knocked down by a car. It was a hit and run. All her life, Rose has wished that she'd known him – so she asks the Doctor to take her back in time to 1987 to meet the father that she never knew. But Rose should be careful what she wishes for...

QUOTE, UNQUOTE
THE DOCTOR: *There used to be laws that stopped this kind of thing from happening. My people would have stopped this. But they're gone. And now I'm going the same way.*

EPISODE 8

Father's Day

FATHER'S DAY IS ABOUT many things. It's about courage and selflessness; about fear and rage; about grief, love, and death. It's about life, what you do with it, how you look at yourself and others. It's about the past being a place as well as a time. It's a powerful slice of television drama. Put bluntly, it's the most emotionally sophisticated that *Doctor Who* has ever been.

Its writer, Paul Cornell, says this: "The paragraph about Episode 8 in Russell T Davies' series document outlined the simple idea of Rose watching her dad die, over and over, being unable to change it. The notion of the sort of consequences that might arise if she went ahead and changed it anyway was my idea, trying to play a new riff on quite an old sci-fi theme. In Russell's version, the Doctor spent the plot hearing about Rose's dad's life from other characters. It was going to be kind of the 'no special effects', thoughtful episode. That would have been an interesting change of pace, and I'm flattered that Russell picked me to write that one, but it's not really where the episode ended up."

Paul, like Russell, is an emotionally understanding writer, and he has presented the cast with a top-notch script that they can really get their teeth into. Christopher Eccleston is brilliant as a Doctor more angry than we've ever seen him before, and Billie Piper's breathtaking performance is so raw it hurts. Honestly, if you're not blubbing as the credits roll at the end of this episode... well, frankly you can't have been watching it. In addition, Camille Coduri makes a welcome return as Rose's mum, Jackie, who's almost two decades younger here, but Camille pulls it off, and she's joined by the terrific Shaun Dingwall as Pete Tyler, Rose's ducking-and-diving dad.

"Shaun is absolutely cracking," smiles Cornell. "The scenes with him and Billie are magnificent. They really take you on a journey."

I wonder whether Pete is based on a real-life character?

Paul says, "Pete is based somewhat on my dad, who rented a shop front and ran a launderette, a bookmakers and an insurance business from it. But dad made quite a success of the last venture, and my brother sold the business on recently for a big profit, so dad's not really a Pete Tyler. I'm kind of interested in guys who've never quite made it and have never quite seen what they have to do to make it, and it's particularly nice to have that story happening in 1987, when it seemed like that was all the world was about."

Where did the – frankly terrifying – Reapers come from?

"I really wanted some monsters, because that's what *Doctor Who* is about. The Reapers neatly underlined the hugeness of what Rose has done. I was very unspecific in the script, just talking about dark shapes and snatching hands. In early drafts, they were more like small dinosaurs, walking rather than flying. I love what The Mill has done with the Reapers."

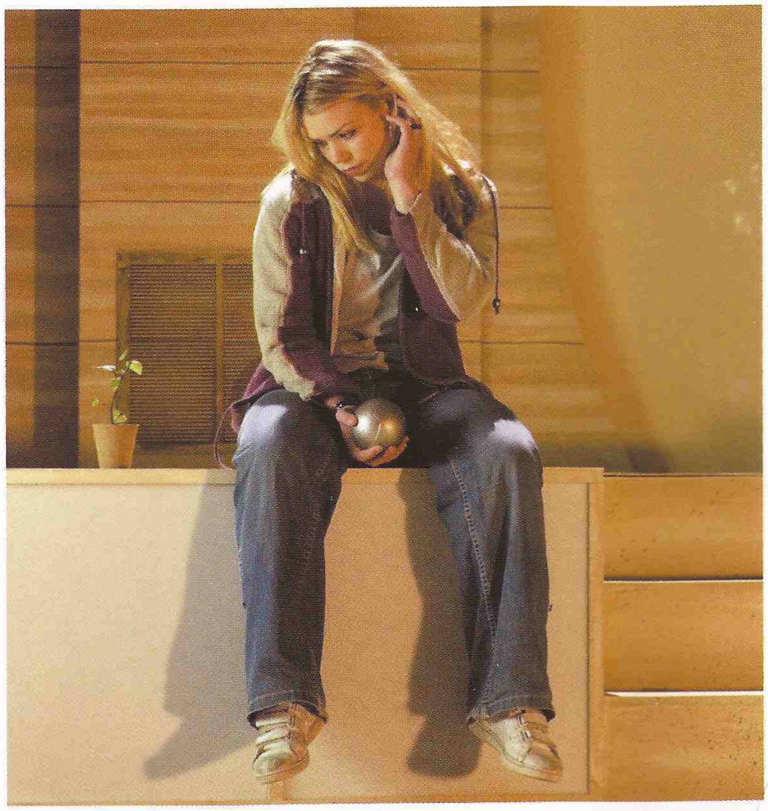
> "I was trying to play a new riff on quite an old sci-fi theme – what if you changed history?" PAUL CORNELL

Talk about kudos – Christopher Eccleston says that this is his favourite episode from the series. "I'm hugely proud," says Paul. "There's no higher praise than the lead liking your stuff."

And Chris' praise is certainly not unfounded. Be warned – this really is a heart-wrenching episode. Watch it, and see just how beautiful, how meaningful, *Doctor Who* can be...

BENJAMIN COOK

AFTER-IMAGE



THE END OF THE WORLD

Series 1, Episode 2 | **WRITER** Russell T Davies | **DIRECTOR** Euros Lyn
BROADCAST Saturday 2 April 2005, 19.00, BBC One

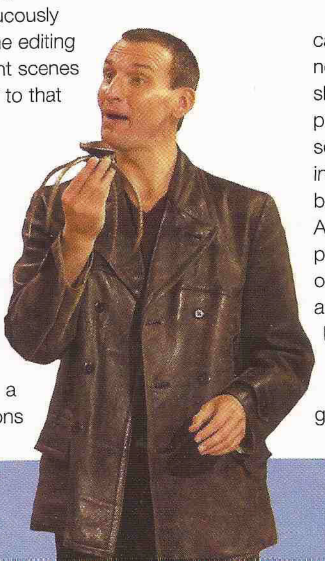
▲ *Rose meets some very alien aliens and talks to a twig, while things hot up for the Doctor – and his latest flame...*

▼ *The Doctor sends a sabotage spider home...*

SO, AFTER THE SCENE-SETTING OF *ROSE* CAME THE first proper episode – and wasn't it good! The set-up – a gathering on a space station to watch the death of the Earth – was undoubtedly reminiscent of writer Douglas Adams' work, as was some of the humour – but if you're going to pay tribute to the show's past, at least make sure you're homaging one of its greatest eras! Far more than the previous week's pilot, this episode gave a sense of what the general run of the show will be like – and the answer seems to be, it will be just like *Doctor Who*...

Encouragingly, the few glaring problems from the first episode seemed to have been sorted out. The incidental music was massively reduced and massively improved, serving as it should to subtly counterpoint the action rather than raucously highlighting every dramatic beat. Equally importantly, the editing slowed to an endurable pace, giving the more important scenes room to breathe. Overall, the direction was far superior to that of the first episode, so good it was nearly invisible, the essence of great TV directing. Even the effects had improved, ranging from the spectacular (the fiery destruction of the Earth, for example), to the perfectly effective (such as the sabotage spiders).

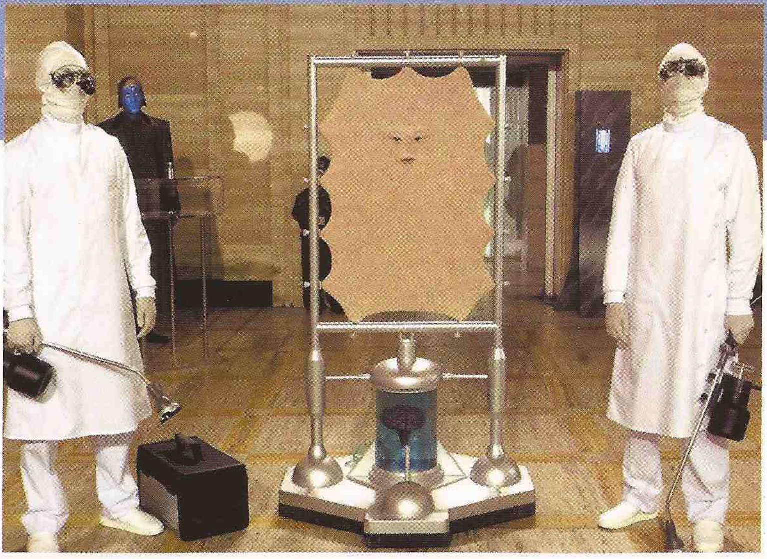
Billie Piper continues to go from strength to strength. Rose really is the heart of the show and she provided some of the episode's most memorable moments. Her little scene with Raffalo the blue-skinned plumber, the sudden realisation that she'd set off into time and space with 'a complete stranger' was a gem, a moment of terror that many previous companions should have experienced but didn't. Crucially, Rose is strong enough to stand up to the Doctor, and to pull him up short when he goes too far. Her horrified reaction to the Doctor's revelation that the TARDIS was playing around inside her mind was priceless, as was her dig at him for his cheap joke about the Deep South – a wonderful example of the character speaking for the audience. Rose was so great, in fact, and her interaction with the Doctor so enjoyable, that one couldn't help wondering why the episode decided to lock her alone in a room for a whole ten minutes. She's too good a character, and too essential to the appeal of the show, to waste in that way.



> "The guest cast were uniformly great – none of the 'hamming-it-up' that used to blight most British SF shows."

Hers wasn't the only strong performance, though; the guest cast was uniformly excellent. It was particularly pleasing to find no one indulging in that horrible, arch 'I know I'm in a fantasy show and will therefore ham it up as much as humanly possible' acting that has marred many a previous British SF series, *Doctor Who* included. I enjoyed Simon Day's snobbish, increasingly frantic Steward – a character who died too soon – but top honours must go to Zoë Wanamaker as Cassandra. Actors often complain of the difficulty of acting beneath prosthetics, but emoting convincingly when you've only got a one-centimetre-thick layer of CGI skin to do it with is the sign of a true thesp! Yes, she was as camp as a field at Glastonbury, but the part called for it, and her bitchy interaction with Rose was beautifully played.

It has to be admitted, not all of the aliens looked quite as good as they sounded. Cassandra was great, the Tree people



▲ *Cassandra: Whodunit? She done it!*

▼ *The Moxx and his panto friends.*

were lovely, and the Face of Boe was a fantastic piece of design – even if it was clearly incapable of speech – but some of the others had a certain pantomime quality to them. Never mind – it didn't detract from the overall enjoyment and generally the evocation of the far future was surprisingly effective. Russell T Davies' dialogue helped tremendously here, dropping subtle little hints that society had moved on drastically from our day without overburdening the viewer with the kind of mind-numbing technobabble *Star Trek* would have inflicted on us in a similar situation.

AN ENJOYABLE ROMP, SOME GREAT PERFORMANCES, lovely individual scenes, a lot of eye candy, and some truly intriguing revelations about the fate of Gallifrey and the Time Lords – but not, it has to be said, an entirely flawless story. The trouble is, the episode was set up to be a classic, Agatha-Christie-style murder mystery – a cast of eccentrics travelling on an exotic means of transportation being picked off one by one by someone else on board – but then failed to obey the structural strictures which are so crucial to the success of that genre. Someone was a murderer, that much we knew, but at no point were we given any real clues as to who it might be, why they might be doing it, or how the Doctor was going to identify the killer. It meant that the final sonic-screwdriver-assisted revelation of the culprit, rather than being a satisfying result of the Doctor's deductive powers, was something of an anticlimax. Nor was this the only time in the episode when the Doctor's favourite tool was used as a sort of get-out-of-jail-free card. If the audience knows that the Doctor can always pull out the screwdriver when he's stumped for any other way to advance the story then it really does lessen the suspense. I personally hope we'll be seeing less of the damn thing in future.

The sequence in the fan cooling corridor was a mixed blessing, too. It was poundingly exciting – though you couldn't help feeling that if the Doctor had got a bit more of a shift-on he might perhaps have stopped Jabe burning to death – but it didn't help that a sequence exactly like it had been spoofed so effectively a few years earlier in the movie *Galaxy Quest*. And, for goodness' sake, why in the world *was* the system restore button behind a set of giant, revolving, potentially fatal fans?

So, overall, an episode full of absolutely great moments and memorable characters that didn't *quite* cohere into a satisfying whole. Still, I'd take a few plot holes any day for the scene in which Rose phoned home five billion years ago – moving and funny at the same time, it showcased everything wonderful and new that Davies has brought to *Doctor Who*.

REBECCA LEVENE

▲ *Charles Dickens doesn't much fancy a séance – but Mr Sneed knows that young Gwyneth has 'the sight'...*

THE UNQUIET DEAD

Series 1, Episode 3 | **WRITER** Mark Gatiss | **DIRECTOR** Euros Lyn
BROADCAST Saturday 9 April 2005, 19.00, BBC One

BRILLIANT. SIMPLY BRILLIANT. UNDOUBTEDLY THE BEST episode of the series' short run to date, Mark Gatiss' Victorian ghost story was scary, funny, touching and beautifully written. Historically settings are, of course, easier to realise convincingly than science fiction ones – especially when the action's conveniently taking place in Cardiff – but to top everything off the show looked fantastic too, fake snow and all.

Just how did this episode go so very right? Well, our two regulars are a good place to start. Rose once again proved what a great character she is, and she had considerably more to do in this episode than the previous one, even if that did include the companion plot stand-by of being knocked out and kidnapped. Her interaction with Gwyneth – a fine performance from Eve Myles – was delicately played, and surprisingly nuanced. Some lovely bonding moments between the Doctor and Rose, too, as the zombies shambled towards them – though we could perhaps have done with slightly fewer seconds of the shambling.

Eccleston really has settled so comfortably into his role that it's hard to believe he's only been doing it for three episodes. The Doctor's interaction with Dickens was a treat, and his conflict with Rose was gripping. His fallibility – almost ▶

gullibility – fits with Eccleston's more human performance, and it was also good to see the War that was mentioned in the previous episodes brought up again here and used as a potential motive for the Doctor – wracked, it's already been suggested, with guilt over his part in the conflict – to believe the far from trustworthy alien Gelth.

Then there was the atmosphere: the Victorian street urchins, the crowded theatre, the gloomy morgue, the corpses… It's no big surprise that one of *The League of Gentlemen* should be a master of gothic suspense, but too often in the show's past a writer's vision has been let down by shoddy production design and direction. Not here. It's particularly pleasing to have the past so convincingly brought to life the week after the far future: this is something only *Doctor Who* can do, but has seldom done so well.

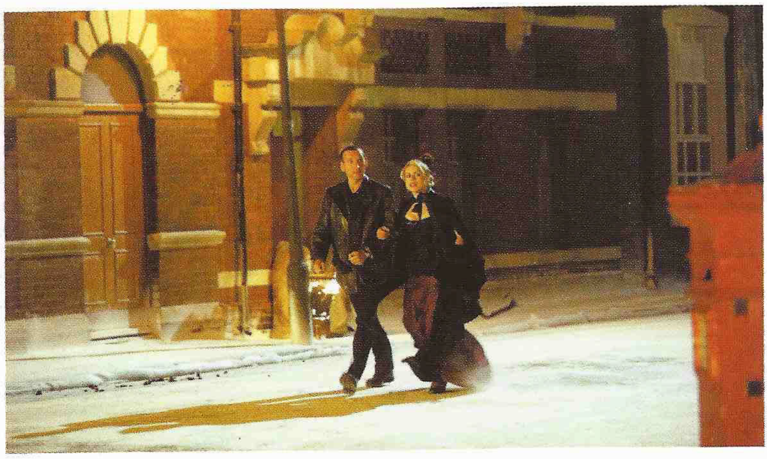
If anything, there was a danger that this episode was going to be too frightening, and my first sight of the undead would certainly have sent me scurrying for sofa-like cover at the age of five – and indeed nearly did now. But the story very smartly used humour to undercut the horror without ever undermining it. The tone was established right from the start, when the undertaker, Mr Sneed, reacted to the sight of a walking corpse with a weary "Oh no... we've got another one," rather than a terrified scream.

IF HE'D BEEN UP AGAINST ANYONE LESS CAPABLE THAN Eccleston and Piper, Simon Callow might well have stolen the show as Dickens. As it was, his was a perfect piece of casting and his occasionally slightly stagey performance was tempered here by a quiet dignity and subtle melancholy. It helps that Gatiss gave him such convincing dialogue to deliver – when he laments that he may already have thought everything he's ever going to think, we can really believe that it's Dickens speaking. And putting convincing words into the mouth of one of our country's greatest writers is no mean feat. What's more, in a show in which it's hard for the regulars to develop very much over the course of any one episode, it was lovely to see a guest character being given such a strong and genuinely uplifting character arc. The moment when Rose realised that he'll have no time to enjoy his new-found sense of purpose brought a real lump to the throat. Plenty of nice little jokes, too – I particularly enjoyed the Doctor's (Oscar-Wilde-influenced) jibe about the death of Little Nell, not to mention his unappreciated critique of *Martin Chuzzlewit*.

> "Simply brilliant! The story very smartly used humour to undercut the horror without ever undermining it."

▲ *Humbug! Dickens (Simon Callow) suspects some chicanery... but the Doctor knows better.*

▼ *The Doctor and Rose explore nineteenth century Naples... er, Cardiff.*



Perhaps the most satisfying thing about the episode was that it proved that 42 minutes isn't too short a time to tell a decent, well-structured *Doctor Who* story. From the intriguing set-up to the satisfying resolution, this had the kind of narrative momentum, mystery and twists that look effortless when they're done well but are very, very easy to get wrong. It's true that the betrayal by the Gelth was a little easy to predict – there wouldn't have been much of a climax without it – but by putting Rose and the Doctor on different sides of the argument, the episode gave the viewer a stake in which of them was right.

If there's any quibble – and it's a fairly minor one – it's that the budgetary limitations were slightly more evident in this episode than the previous ones. Certainly the story benefited from its generally claustrophobic setting, but it would have been nice to see a few more corpses menacing a few more people in the grand finale. On the other hand, the concentration on such a small number of guest characters really allowed Gatiss to flesh them out, and gave the viewer plenty of time to come to care about them. Gwyneth's death packed the kind of emotional punch that wouldn't have been possible had she just been one of a larger cast.

Gatiss has gone on to great things since his early days writing *Doctor Who* novels, but it's good to see that he hasn't lost any of the skills that made his books so well regarded. It's clear he loves the show, loves Dickens, and loves Victorian England – and, to his immense credit, he's done all those things he loves proud. *The Unquiet Dead* was *Doctor Who* the way we remember it being when we were children... but in our hearts know it never really was. Now a new generation of children will have their own *Talons of Weng-Chiang* to adore – and, unlike us, when they come back to it years later there won't be any unconvincing giant rats for them to wince at!

REBECCA LEVENE

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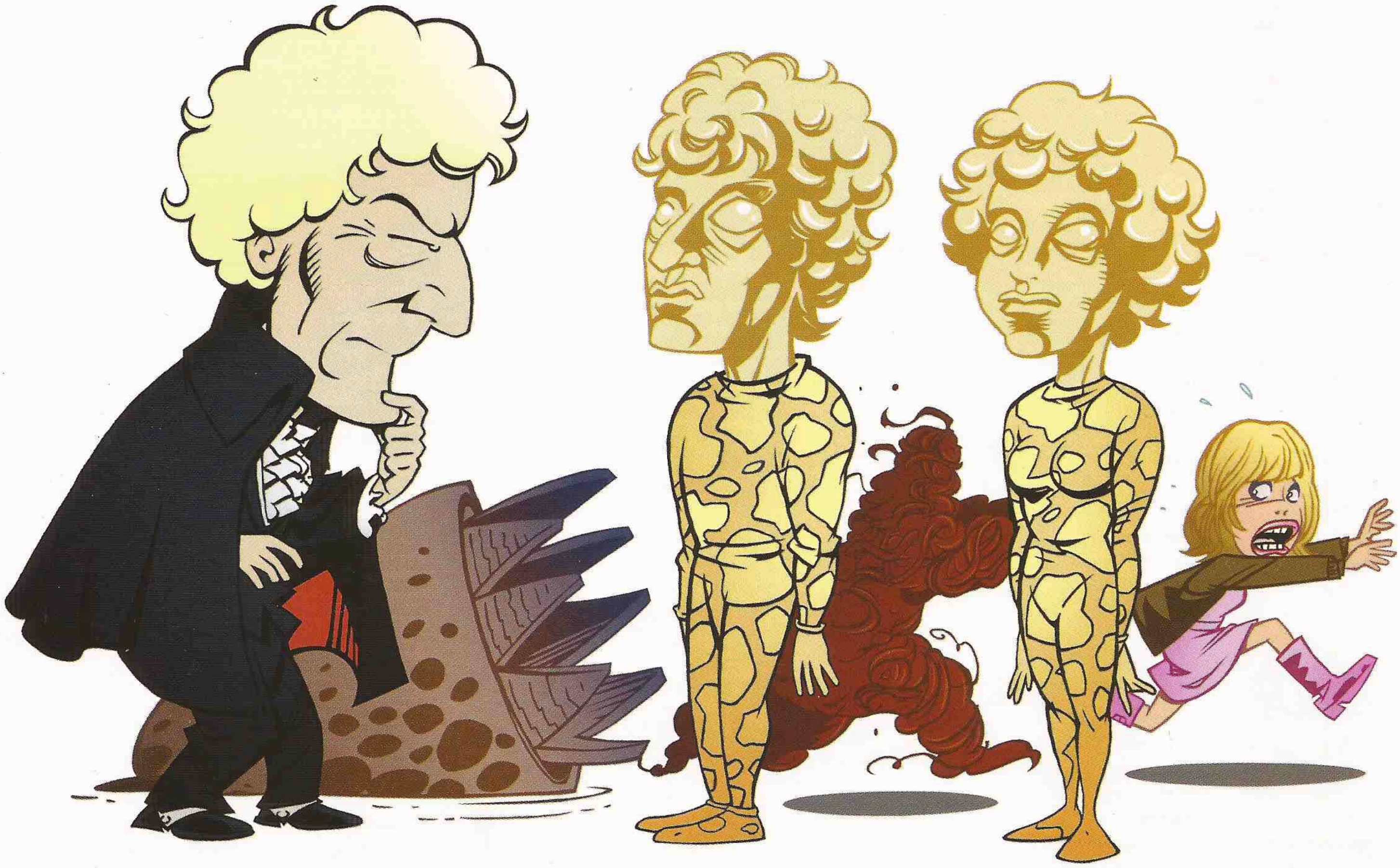

DOCTOR WHO
THE CLAWS OF AXOS

DVD BBC Video | **BY** Bob Baker and Dave Martin | **PRICE** £19.99 | **OUT** Available now
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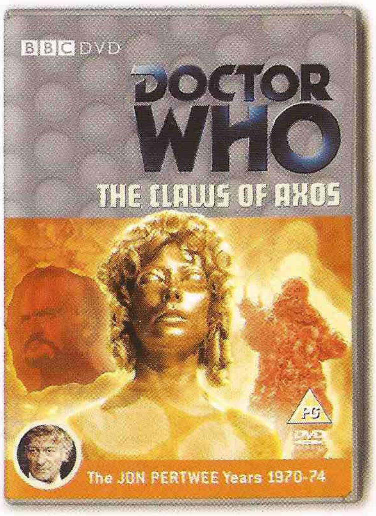
THE *DOCTOR WHO* PRODUCTION office's decision to keep sending Bob Baker and Dave Martin's *Claws of Axos* script back for rewrites probably results in one of the writers' best scripts for the series – avoiding all their usual problems of the story dragging or being too ambitious to be successfully realised.

Placed bang in the middle of the Third Doctor's second Earth-based season, Baker and Martin's story puts yet another spin on the 'invasion' format, presenting aliens who are not only humanoid, beautiful and golden-skinned, but friendly with it. They offer the world Axonite – a miracle substance that can cause animals to grow to enormous size, thus putting an end to food shortages.

Unfortunately this relatively original twist takes an early blow right at the beginning of Episode One when, in a deliberately menacing sequence, we're shown the Axons for what they really are – hideous, reddish, root-covered creatures. Letting the cat out of the bag so soon seems like an unnecessary slip for the story. Aliens who aren't all they first appear is a favourite theme of Baker and Martin – the Mutts in *The Mutants*, Eldrad in *The Hand of Fear*, and Baker's solo creations, the Mandrels from *Nightmare of Eden*. But the true appearance of the Axons is a surprise let go a little too quickly, particularly as, despite VCL (visible collar line) on their lava-lamp costumes, the statuesque, golden Axons make effective and quietly disturbing aliens in their own right.



Fortunately *Axos* does have some other interesting variations – it's the Doctor, not the World authorities, who is suspicious about the aliens, and best of all, Axonite, the Axons and their spaceship Axos are all part of the same parasitic, energy-sucking organism. Axos is the story's design showpiece and all the scenes *not* set inside it appear dull and grey in comparison. Its bladdery structure is first seen from space – the picture zooming in on its tell-tale leech-like mouth – and its interior is a gaudy, orange and yellow triumph of organic sets and psychedelic blue-screen work. Part membrane, part giant fun-house inflatable, and with the design of the Eye of Axos looking like early HR Giger, director Michael Ferguson uses every video trick his mixing desk can muster to make Axos appear to be a living, organic entity. Standing out amongst the most imaginative scenes is the first appearance of the Axons as slowly solidifying shadows, and the almost hallucinogenic sequence of Axos in turmoil, with the Doctor and Jo trying to escape while multiple images of Axon monsters

> "The true nature of the Axons is a surprise let go a little too quickly..."

Illustration – pencils
ROGER LANGRIDGE
Illustration – inks/colours
BEN WILLSHIRE

and disembodied golden heads bob around them.

It has to be said that the rest of Ferguson's direction isn't quite up to his usual standard. While his location work is good (the unusual snow-covered scenes and the nightmarish shot of the tentacled Axon running in slow-motion) his studio work (Nuton's Reactor Room and UNIT HQ) is punctuated with some uncharacteristically clumsy camera moves and sluggish editing that's a long way off the taut sharpness of the previous year's *The Ambassadors of Death*. This doesn't damage things too much, however. *Axos* is fast-moving enough to cope with these rough edges (as well as the rather silly Ronnie Barker-ish civil servant Mr Chinn) and although it's a few notches down on the previous season's sense of realism, some of its trademark tetchiness still survives – if not between the Doctor and the Brigadier, then between the Doctor and Nuton's own chief scientist, Winser.

But fun as fun as *Axos* is, it doesn't make a very good DVD début story for Roger Delgado's Master. Seen first as a prisoner of Axos and later helping UNIT to destroy it in return for his freedom, he looks rather shoehorned-in, flapping back and forth without any strong storyline of his own. Also, the whole treatment of Nuton's nuclear reactor is absurdly flippant; sending the whole thing 'critical' and then insanely setting the last scene in one of its scorched-out offices!

Fast-paced and blessed with some good monsters, *Axos* is an imaginative story with an at times inconsistent production.

DVD EXTRAS

The Claws of Axos eschews the all-encompassing 'Making of...', in favour of a somewhat unexciting run of mini-documentaries and features. Thhe raw studio footage (largely from Episode One) is the disc's main selling point, offering an occasionally fraught glimpse into one of the story's recording sessions.

Reverse Standards Conversion focuses on the excellent results of *The Claws of Axos* Episodes Two and Three's conversion back from the American 525-line format and into something resembling their original 625-line appearance. Explanation of the ground-breaking process is slightly hampered, not by the expected technical jargon but by the cold instructive tone of Jack Pizzey's presentation, and the whole thing comes across with the feel of BBC Two's spoof science programme *Look Around You*.

Directing Who – Michael Ferguson spotlights the director's own view of *Axos*' production, the four-times director giving the impression that he felt less suited to the series once it moved into colour and began to rely more on special effects. *Now and Then*, narrated by Katy Manning, is a rather dull example of this occasional documentary strand, revisiting the bleak wide open spaces of Dungeness on the Kent coast. The film captures the location in better weather and with a mite more colour, but proves nothing much has changed. The same goes for the nuclear power station. Other features include an extension to the regular Production Notes to cover the raw studio footage and the usual photo gallery, distinguished by some handsome black-and-white shots of the Axons.

The disc's Extras are completed by a jolly enough commentary from Barry Letts, Katy Manning and a quietly impressed Richard Franklin, recorded back in 2003. Recalling his UNIT days as Captain Yates, Franklin also takes the opportunity to expand on his real army career. The lack of any contribution from writers Bob Baker and Dave Martin, or overview of their work for the series, is a rather serious omission, but overall, *The Claws of Axos* offers a decent, if not terribly memorable, collection of Extras.

VANESSA BISHOP

▼ *The Axons bring Mankind the gift of Axonite. How lovely of them...*

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THE DEATH MATCH IS A STAPLE OF science-fiction – *Star Trek*'s Captain Kirk beamed down into an arena to wrestle aliens seemingly every other week. With *The Game*, writer Darin Henry takes this concept, and adds a dose of *Footballers' Wives*, to come up with the most entertaining Fifth Doctor audio for ages. On the planet Cray, the Naxy game played by the Gora and the Lineen teams has claimed thousands of lives. Renowned peace negotiator Lord Carlisle has arrived to stop the slaughter, while the Doctor and Nyssa have arrived to observe Carlisle in what the Doctor knows is his final negotiation. Of course, the Doctor can't help getting involved, and soon finds himself an unwilling combatant in the latest Naxy match.

Two main selling points of *The Game* are that it's the first ever Fifth Doctor six-part story, and that it stars William Russell, who played one of the first ever companions in 1963. Tackling these in order, the six-part format is curious, given that Big Finish has released audios with far longer running times in four-parts, and in any case, as a six-part story *The Game* significantly under-runs. More impressive is William Russell, who's fabulously crusty as Lord Carlisle, an incompetent old duffer who has come to rely on the Doctor to solve his problems for him. Being a time traveller, the Doctor hasn't met Carlisle before, and is expecting someone rather more impressive. Russell himself, though, is as brilliant as ever. His scenes with the Doctor, full of regret for letting his friend down, and the father-daughter relationship he builds with Nyssa, are extremely touching.

> "William Russell is fabulously crusty as Lord Carlisle!"

Russell is only one of a great cast, though – Peter Davison's Doctor is sardonic, authoritative and defiant, bearing little resemblance to the hesitant and breathless Fifth Doctor on television. Davison gets most of the big moments – unwittingly leading the Gora to victory in his first Naxy match, confronting the vile gangster Morian, and talking a whole planet into making peace.

But the real selling point of *The Game* is its excellent script. Darin Henry weaves a thoroughly compelling story that hangs on the relationships between the characters, and on the theme of dependency. Carlisle depends on the Doctor's diplomatic skills, the Naxy coaches depend on their teams to generate income, another character turns out to be utterly dependent on Morian's alien pheromones, and Morian depends on his match-fixing scheme to fund his gambling empire. It's only the Doctor and Nyssa who are able to break this cycle, and get the inhabitants of Cray to stand on their own. Nyssa in particular seems to be shaking her habit of blindly following the Doctor, ending the story with a suggestion that she will be leaving soon.

Henry also scores with his ability to write well for audio. Although it's an action-filled story, the judicious use of a sports commentator to describe the Naxy games, and the clever casting of *Match of the Day* presenter Jonathan Pearce, echoing the use of DJ Tony Blackburn in previous audio *The Rapture*, gives a real energy to the games, which isn't always replicated in the flat sound design elsewhere in the play.

Overall, then, this is an impressive audio that starts strongly and keeps up the pace – even when playing into extra time.

MATT MICHAEL

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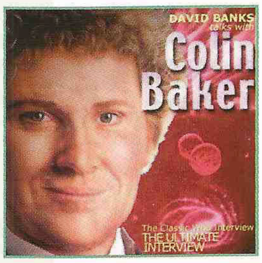

UNLIKE HIS JON PERTWEE INTERVIEW, *Pertwee in Person* [see **DWM** 354], which started at the beginning of the actor's life, the deep-voiced, deep-thinking David Banks wades straight into his conversation with Colin Baker with *Doctor Who* at the forefront of his mind. This interview was recorded in 1989, after a matinee of the *Doctor Who* stage play *The Ultimate Adventure*, in which Baker played the Doctor and Banks the snarling leather-clad mercenary Karl. Banks' opening comment that Baker is probably the most interviewed Doctor seems bizarre when there's nearly an hour's running time ahead, and Colin's response that he sometimes struggles to find new ways to talk about the same material doesn't inspire a lot of confidence that this will be particularly entertaining.

But this reckons without Banks himself and the baffling contortions of his wildly analytical mind. When Colin says he sometimes gets sick of saying *The Two Doctors* is his favourite story and so he sometimes chooses another one just for variety, Banks' response, from nowhere, is to theorise on the notion of memory. Incredibly, in some further confused musings, he then brings in his own *Cybermen* book to explain how fact doesn't always need to match up to be true.

Baffling and misplaced, Banks' intense psycho-analysis takes up far too much of the disc's time, and Colin, buttonholed into discussing Banks' agenda, comes across without any of his usual wit and enthusiasm. The deep examination of *The Ultimate Adventure*'s Karl is beyond ridiculous for a part that was essentially a camp piece of pantomime villainy: "If *The Ultimate Adventure* was called *Karl*," begins Colin, "then he'd be the most interesting character in the play..." Oh, please. If this was on the radio, people would think it was a spoof.

Thankfully the Sylvester McCoy interview is much better. Recorded in early 1990, when McCoy and Banks were appearing together in *Aladdin*, the exhaustion of two shows a day can be clearly heard in their voices. This, however, seems to improve both performers. Banks' questions are straightforward and kept to a minimum, and McCoy is a lot less manic than usual. In fact, *The Real McCoy* is one of the best interviews he's given. True, it keeps you waiting for the *Doctor Who*

DAVID BANKS
talks with
Sylvester
McCoy
The Classic Who Interview
THE REAL McCOY

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IN A BIZARRE INTRODUCTORY melange of excerpts from unheard adventures, including some thankful Daleks bidding him a fond farewell, Geoffrey Bayldon's 'Unbound' First Doctor returns for a second helping. This time, though, he's a long way from Gallifrey. Pursued by the Time Lord agent Zeuro, who is determined to put a stop to the Doctor's history-altering meddling, the TARDIS materialises in an asteroid belt where the Doctor and Susan are picked up by the Golden Hind. Thanks to the Doctor's interference, England in 1588 is now capable of steam-powered space travel, and Sir Francis Drake can circumnavigate the whole Solar System. Pretty soon, Zeuro has fallen prey to the insidious threat of sentient crystals, the Hind has delivered a treasure trove to the Queen aboard her enormous space station Nonsuch Palace, and the Doctor has to juggle finding a cure for his granddaughter's illness with evading execution by the Time Lords and rescuing the planet Earth from an apocalypse for which he has to bear at least some of the blame.

A Storm of Angels is, frankly, a bit of a mess. Like Platt's work on *Ghost Light* and for Virgin Books, there's too much crammed in here, and a lack of clear explanations. The author is an ideas man, and has come up with some fantastic images: crystals bursting through flesh, ironclads in space, and the eponymous storm of angels itself. However, the narrative can't quite keep pace with Platt's imagination, and too many scenes tumble past in a mumble. Like *Ghost Light*, there's a fairly straightforward story lurking at the heart of *A Storm of Angels*: some intelligent crystals possess hapless human beings in order to facilitate a takeover of Earth. However, so many layers of Gallifreyan politicking, characters at cross-purposes and clever but extraneous scenes, are plastered over the top, that this reviewer found it necessary to hit the rewind button every few minutes.

The best part of the audio is the Doctor's relationship with Susan. Carole Ann Ford gets it spot on: a Susan who's all grown up is necessarily more self-sufficient than the needy teenager of old. However, there are good reasons why in *A Storm of Angels* Susan is dependent on her grandfather. At the outset, we discover that she is suffering from a serious illness that could well prove to be fatal. This results in plenty of touching scenes for Bayldon and Ford, which both play to maximum effect, giving this First Doctor, (who doesn't share the same concern for non-interference and the preservation of the timeline as his onscreen counterpart), a compelling reason to stay involved in the story. Of course, this being a Marc Platt script, there's another twist in the tale late in the day that sheds a whole new light on the relationship between the pair, and provides the standout scene in which Susan convinces a wavering Queen Elizabeth of her responsibilities.

There are other fine things to appreciate about the play: the avaricious spaceship captain infected by the living jewels, ironically consumed by his own greed; the imaginative nature of the central threat; the amusingly skewed continuity (the Doctor was mistaken for the reincarnation of an Aztec priest), and a neat denouement that paves the way for further alternative First Doctor and Susan tales. The most interesting aspect, though, is the idea that an uncontrolled Doctor running roughshod across time is a bigger threat to Earth than an alien invasion. Casually altering history with a throwaway line, cheerfully allowing Leonardo Da Vinci to travel in the TARDIS, and carelessly leaving chaos in his wake, Bayldon's semi-senile Doctor is only brought to his senses when he is confronted by the consequences of his meddling. Equally notable is the sound design, which is among Big Finish's most expansive and enjoyable.

> "The problem is a lack of clear explanations..."

Marc Platt has written some of the best audio plays, which have succeeded because of compelling and sympathetic characterisation married to complex but well-told plots. *A Storm of Angels* feels disappointing after *Loups-Garoux* and *Spare Parts* as, the Doctor and Susan aside, it's difficult to care so much about the characters. This is far from a disaster, but compared to his previous scripts for Big Finish, it is one of Platt's lesser works.

MATT MICHAEL

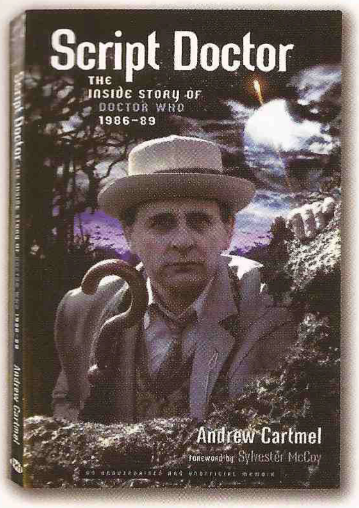
◀ *Visual effects guru Mike Tucker and script editor Andrew Cartmel on set for 1988's **The Greatest Show in the Galaxy**.*

© Sophie Aldred.

material and McCoy casually drops it in now and again as if to hurry Banks along a bit – but there's none of the 'favourite story, funny anecdote' stuff, dealing instead more with the level of fame and recognition the role brings. "If I did the whole *Doctor Who* thing again," he says, "I wouldn't let anyone know my real name. I'm regretting telling you it, even though I know it's been printed many times." Yet it's precisely Banks' questions about the early life of McCoy (*aka* Percy Kent-Smith) that makes this so good, tapping some rarely-heard background about his childhood and parents in a rather tragic segment tracklisted as 'I was a kind of orphan'. McCoy's time training as a priest and his theatrical baptism of fire with *The Ken Campbell Roadshow* is more familiar, but even these things are fleshed-out in more detail than usual. It wasn't a drive to perform that attracted him to the Arts, for example – he just liked the relaxed atmosphere and originally aimed to go in on the administration side.

Appropriately titled, *The Real McCoy* is the strongest of this short-lived series thanks to an unusually fluent McCoy.

VANESSA BISHOP


Script Doctor
THE INSIDE STORY OF DOCTOR WHO 1986-89
Andrew Cartmel
foreword by Sylvester McCoy
an unauthorised and unofficial memoir

SCRIPT DOCTOR

THE INSIDE STORY OF DOCTOR WHO 1986-89

BOOK Reynolds & Hearn | **BY** Andrew Cartmel
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ASKED IF HE COULD ACHIEVE ONE thing with *Doctor Who*, what would it be, Andrew Cartmel's reported response was "Overthrow the government." Although producer John Nathan-Turner said the most he could do with a show like *Doctor Who* was to get the message across that green people and purple people were all equal, this – according to Sylvester McCoy's Foreword, anyway – was enough to convince the producer to hire Cartmel on the spot.

Andrew Cartmel's *Script Doctor*, a memoir about his time as the *Doctor Who*'s script editor, portrays Nathan-Turner as a steadying, if somewhat temperamental, hand on his ideas and ambition for the series, gently applying the brakes on the speed and dark new directions Cartmel wanted to pursue. Despite this, Cartmel clearly considers his time on the series as a job well done, with his first story, *Time and the Rani*, the only one he'd rather forget.

Script Doctor starts out pleasingly enough but unexpectedly falls victim to its author's huge ego, to grow more and more irritating. A furious consumer of science-fiction from an early age, influenced by the novels of Ray Bradbury, and in the cinema by films such as *Planet of the Apes*, Cartmel uses his fannish appreciation of the genre to sneer at others, often describing himself as the only person working on the show who understood what made good science-fiction. He shows clear delusions of grandeur, assuming, from a cross word with John Nathan-Turner, that having hired him, the producer was now jealous of his talent as a script-editor. Assured that he's overseeing the show through a golden age, a phrase also used in McCoy's Foreword, Cartmel's insistence to tell us how brilliant he was at his job can sometimes be difficult to take.

It's a bit of a surprise as neither his contribution to *Ghost Light*'s DVD release or his *Myth Makers* interview show anywhere near this level of arrogance. He also does himself no favours in the stories he tells – his adolescent lusting over the actresses playing *Paradise Towers*' Kangs, for example, and his drinking binges.

This side of Cartmel's memoir is unfortunate, as when he isn't casting himself as *Doctor Who*'s Midas, there's an informative book on the era struggling to get out. When recalling filming on the series, the information can feel terribly fractured – lots of short, quirky sentences and visual snapshots of guest stars sitting around reading newspapers – and because *Script Doctor* is compiled from diaries Cartmel kept at the time, it's often diluted with irritating irrelevances, such as meeting an old flatmate in Shepherd's Bush, or a trivial conversation held in a restaurant. The pre-production material, on the other hand, is better – the rounds of interviews and screen-tests to find the Seventh Doctor, the script conferences and the read-throughs. There's also the odd glimpse of a surprisingly primitive BBC where Cartmel was forced to start his first day using a 'Stone Age' typewriter and Tipp-Ex.

Overall, though, a crushing biasness and Cartmel's charmless character makes *Script Doctor* a hard book to like. The editing isn't as sharp as it could be either, with too much information being repeated. Geeky and conceited, this feels like a memoir written by Adrian Mole. Worst of all, it actually succeeds in making you like this period of *Doctor Who* a little bit less.

VANESSA BISHOP ■

DREAMS MY FATHER SOLD ME

POEMS AND GRAPHIC ART OF NABIL SHABAN

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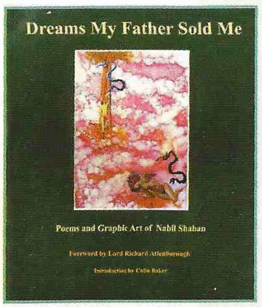

Dreams My Father Sold Me
Poems and Graphic Art of Nabil Shaban
Foreword by Lord Richard Attenborough
Introduction by Colin Baker

NOT A *DOCTOR WHO* BOOK IN ANY shape or form but a poetry book – although one with some passing interest for being written by 'Sil' actor Nabil Shaban and having an introduction by Colin Baker. In his Author's Notes, Shaban writes how much he hated poetry at school, recalling how his English teacher would whack him on the head with a hefty volume of the *Encyclopaedia Britannica* when he refused to learn them, humorously adding that he's sure that's why he stayed so small. So he's well aware of the irony of publishing his own book of verse, the muse – as he puts it – "taking her revenge" while showering in a Calcutta hotel in 1983. A political playwright and founding member of Graeae – a professional theatre company of disabled performers – Shaban's own disability, osteogenesis imperfecta (brittle-bone disease) is a common theme in his poems, as are sex and death, subjects that are all starkly, and sometimes explicitly, illustrated in his accompanying artwork – one of which, entitled 'Sil-eeeeeee Bugger', shows a wheelchair-bound Sil spinning upside down over the multi-coloured patterns of the Sixth Doctor's title sequence.

VANESSA BISHOP

BROADCAST
Saturday 21 May, Saturday 28 May, BBC One
STARRING
Christopher Eccleston, Billie Piper, John Barrowman, Richard Wilson, Florence Hoath, Albert Valentine
WRITER Steven Moffat
DIRECTOR James Hawes

IN A NUTSHELL
London during the Blitz – not a safe place to be. But something has fallen to Earth, something more dangerous than a bomb. The Doctor and Rose arrive hot on its heels, but they're not the only time travellers in London. There's something chasing the kids across the bombsites – it looks like a boy, but it isn't. It should have died, but it didn't. Why aren't the fatally wounded dying? And, more importantly, who'll have the last dance...?

QUOTE, UNQUOTE
THE DOCTOR: *Harmless? Your species, as we know it, is gonna be extinct any second now and you tell me harmless? Is this some new kinda harmless, hasn't got to me yet? Did I miss a memo? Harmless?*

EPISODES 9-10

The Empty Child
The Doctor Dances

"I GOT A SETTING, A GANG of kids, an alien child-creature, and Captain Jack," says Steven Moffat, referring to his original brief from Russell T Davies. "That was about it, really. I was allowed to ignore what I didn't want, but the Blitz setting was fixed, because the budget was based around that document. As it worked out, I took most of what was offered, though I rearranged it a bit. Initially, I was a bit worried about three separate sets of aliens in London – the TARDIS team, Captain Jack, and the child. I felt they all had to be connected somehow..."

Steven is best known as a writer of award-winning comedy, most notably hit BBC Two series *Coupling*. He also scripted 1999's *Comic Relief Doctor Who* charity skit, *The Curse of Fatal Death*. It isn't surprising, then, that many fans were expecting him to script out-and-out comedy episodes for this series.

"Did they? They thought I'd write a comedy? Well," he says, "there *is* comedy in *Doctor Who*, of course there is, but – for me, anyway – the comedy was always a consequence of the horror. To lighten it, to keep it *fun*. *Doctor Who* without humour would be so grim, so horrible. Consider the death count alone! It's a funny old animal, *Doctor Who*, and I didn't realise how funny till I was writing it. It's a horror movie for kids. No, worse, it's a horror movie that has to sit in a light entertainment slot and look like it belongs. So you're balancing the scares against the gags, trying to remember it's seven o'clock on a Saturday. But we all have our own *Doctor Who*, don't we?"

He cites three Tom Baker serials in particular. "As much as I love *City of Death* – actually, it's my favourite when I'm giving *The Ark in Space* a rest and *Horror of Fang Rock* is out of town – the show was never mainly about the funnies for me," he insists. "It was about shadows, and monsters, and scary lurching. Ooh, I'm talking my episodes up too much – they're not *that* terrifying! You want something really scary, watch *The Ring*. In the end, this is *Doctor Who* – half Hammer Horror, half *The Railway Children*, and would you really have it any other way?"

> "This is proper *Doctor Who* – half Hammer Horror and half *The Railway Children*!" STEVEN MOFFAT

To be serious for a moment – Steven's two-parter really *is* scary. If you have young children, it might be worth watching it with them, to make sure that... oh, what the heck, being serious is no fun! Let the little tykes watch it on their own. Preferably with the lights turned off. Just be prepared to change their sheets come Sunday morning... How far did Steven feel he could go with the whole scary, spooky, horror, bumps-in-the-night thing?

"Well, *Doctor Who* was always scary for me," he considers, "and that's what made it different. You knew it was bad for you, not all worthy like other kids shows, no sticky-back plastic or guide dogs – it was all fear, death and screaming women. Naughty television. All flavour, no nutrition – and nightmares for the rest of your life. Any child who can resist that, deserves a diet of *Blue Peter*!"

How much research did he have to do – especially, I imagine, to get the 1940s period detail right?

"I read some stuff about the Blitz," he says, "and spoke to a friend, Jo Ware [wife of Peter from **DWM**'s Time Team], who's good on her history, and went to the London Blitz Experience. There's a police box there – an actual TARDIS! And I listened to Glenn Miller," he beams. "I did, you know. You'll see!"

STEVEN SAW HIS EPISODES properly for the first time on the day before our interview. What did he make of the (almost) finished product?

"Yeah, it wasn't finished," he nods, "no effects – though I've been to The Mill and seen what they've done. Amazing! I think my episodes look wonderful, what's there of them – gorgeous period detail, and the sense of menace is terrific. '*Who Noir*', this is! I've got a VHS of the show, and I've watched the cliffhanger – my very own *Who* cliffhanger, mine, *mine* – so often I'm worried about fitting in time to eat! Yes, I'm delighted.

"[Director] James Hawes has done a wonderful job, and I'd love to work with him again. On everything else I've done, I've been at all the filming, seen all the rushes, practically memorised them; for various reasons, I barely saw anything of my *Doctor Who* shows, so when I sat down to watch, it was all completely fresh, and I was blown away. You can ask Helen the script editor! Ooh," he chuckles, "and wait till you see Richard Wilson..."

> "I'm always looking for ways to get the Doctor on the back foot – to rock him a bit..." STEVEN MOFFAT

He is rather fab – making a real impact as the peculiar Doctor Constantine – but otherwise, the small number of central characters (the Doctor, Rose, and three significant others) allows for some well-observed, cleverly-thought-out creations. Florence Hoath makes a fabulous Nancy – her encounter with Mr Lloyd in Episode 10 ("Oh look! There's the sweat on your brow!") is paricularly inspired, and on so many levels.

Also, John Barrowman makes a stunning début as Captain Jack Harkness. He even *looks* like a matinee idol. Never has there been a more wilfully wonderful bloke companion in *Doctor Who*. It's no secret, is it, that he joins the TARDIS crew in this story? We've not had this perfect a dynamic since the Fourth Doctor, Sarah and Harry. And oh, all that dancing!

"Captain Jack," smiles Steven, his eyes glazing over. "I loved writing him. I was asked to write in a dashing space hero. So I did. Russell's name and idea, but I suppose I added a fair bit, just because I was writing him. He's great, Captain Jack, because you're always looking for ways – or I am – to get the Doctor on the back foot, to rock him a bit. He's so clever, so strong, so in control – you want to shake him up, get him on the defensive... and in these shows, he's a little jealous of Jack, a bit cross that Rose fancies him. These are maybe things they didn't get into in the old series.

"Russell is flexible on the plot details he hands down," Steven states, "but he's a stickler on tone and approach. Drama, emotion, characters, involvement – all the stuff that's at the heart of big successful drama, he wants in *Doctor Who*. And, of course, monsters, corridors and running – don't worry, it's all still there! The Doctor has never been Sherlock Holmes, never been Mr Spock. He's passionate, barmy, marvellously irresponsible when he isn't saving the universe, and perfectly capable of all these funny little emotions that he claims, occasionally, not to understand. Giving him glamorous, dashing Jack to compete with makes the best of all of that."

Steven breaks off. "Hmm," he says, thoughtfully, "it's starting to sound very serious and soapy. Actually, all that stuff is where the comedy is. There's sort of a love triangle going on – but in a very *Doctor Who* way." He beams. "Really, don't worry – corridors, shadows, lurching!"

Two days before *The Empty Child* airs on BBC One, *Star Wars Episode III: The Revenge of the Sith* will be released in cinemas nationwide. Rest assured, these two episodes could show George Lucas a thing or two about how to do sci-fi with horror, humour and heart. It's one of the spookiest, wittiest, cleverest *Doctor Who* stories ever made. It also has the most quotable script the show has ever boasted. I swear, you'll be reciting bits of it in the office or playground for months afterwards – lines about bananas, sonic devices, extra legs...

Oh, and the ending is sheer punch-the-air class. Enjoy!

BENJAMIN COOK

PRODUCTION NOTES

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES OF THE NEW SERIES...

THE EVASION OF TIME

OBVIOUSLY, THERE ARE HUGE AND complicated things happening in the world of *Doctor Who*, so let's tackle the vital stuff. Namely: if Rose goes missing for a year in between Episodes 1 and 4, but Episode 2 shows that her mobile phone is still connected to Earth, then why didn't Rose's mother, Jackie, phone her to ask where she is?

You see. Vital stuff. Halfway through production, John Richards, one of our Editors (and a lifesaver in the edit), emailed me this very question. And yes, there's an answer! I could give the easy cop-out, and say that while Rose can phone Jackie, it's never established that Jackie can phone Rose, so maybe it's just not possible. But that's too easy. Here's the real answer. (I warn you, buckle down, remove all loose objects and keep your arms and legs within the seat.)

According to the script, Rose first leaves with the Doctor on Night 2, at 19:47. (Scripts break down the action into different and consecutive Days and Nights, primarily so that costume and make-up can keep continuity going, as scenes are recorded out of order.) Rose then goes straight to Platform One, and about 15 minutes pass before the Doctor zaps her phone, so that she can call home. But given the time distortion of calling across 5 billion years, when Jackie gets her call from Platform One, the script says that in the Tylers' kitchen, it's Day One, 11:00. The phonecall bounces back in time; Rose's mum is 1 day, 9 hours and 2 minutes behind her daughter. For Jackie, it's the morning of the day Henrik's department store blows up, which is why mum isn't worried about Rose's job, or the fact that she was attacked by Killer Brides in the street! And she still thinks Rose is collecting for the Lottery syndicate, before poor old Wilson's death.

The time difference then stays constant between the two phones, Jackie is always 1 day, 9 hours and 2 minutes behind her daughter. Rose only spends about an hour on Platform One; she then goes to Victorian Cardiff, but only stays for about three or four hours. And then it's back home, to discover that she's been missing for a year, although Rose (and her mobile) have only been gone for five hours or so.

Nonetheless, Jackie, in her time-stream, did spend a year weeping for her missing daughter, and would've called that mobile number a million times. Since the events of *Aliens of London* and *World War Three* cover one day, 11 hours and 30 minutes exactly – and allowing for the fact that Jackie, back in Night 2, might take a few hours to make her first 'where are you?' phone call, since she'd be busy harassing the police and demanding compensation for her Auton attack – then that 'where are you?' would arrive around, ooh, somewhere between *World War Three* scenes 5/95F and 96. When, fortunately, Rose is with Jackie off-screen, and can let Jackie listen to her own message coming through for the first time. And they laugh! Time travel has hilarious consequences!

Of course, Jackie's million messages, looking for Rose, will then keep coming through in real-time for Rose. Every five minutes, for the next year. Under the Doctor's instructions, Rose would have to leave her mobile on answerphone, so she doesn't interfere with her own timeline. Maybe, from *Dalek* onwards, we should dub on a message-waiting bleep, every other scene. If you hear a bleep, that's why.

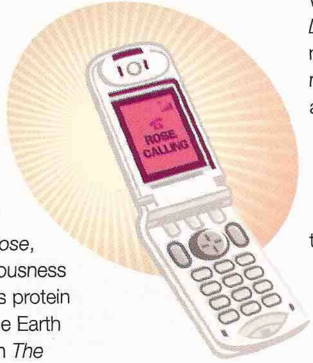
John Richards now thinks I'm mad.

(Mind you, if Rose first leaves with the Doctor at 19:47, then how come, ten minutes earlier, Big Ben said it was 22:30? Well, I'm coming to that. Another time. Suffice to say, thank God the invasion of the time-altering Zagbots was thwarted, with that magnificent battle on the rooftops of Parliament. Shall I stop now?)

BUT MEANWHILE...

There are rumours of War.

You might have heard the Doctor make fleeting mentions of this mysterious offstage War. In *Rose*, it's clear that the Nestene Consciousness was a victim of the War – it lost its protein planets and wants to snack on the Earth instead. Bad plastic, bad! Then, in *The End of the World*, we learn that the Doctor's race, the Time Lords, were all killed in the battle, and his home planet destroyed. In *The Unquiet Dead*, the Gelth tell us that it was a Time War, invisible to lower species, but devastating to higher forms, which resulted in them becoming ghastly ghosts. And you're about to hear a good bit more about the War in Episode 6 (the title of which, *Dalek*, might give you some clue about who was fighting who, or even Who).

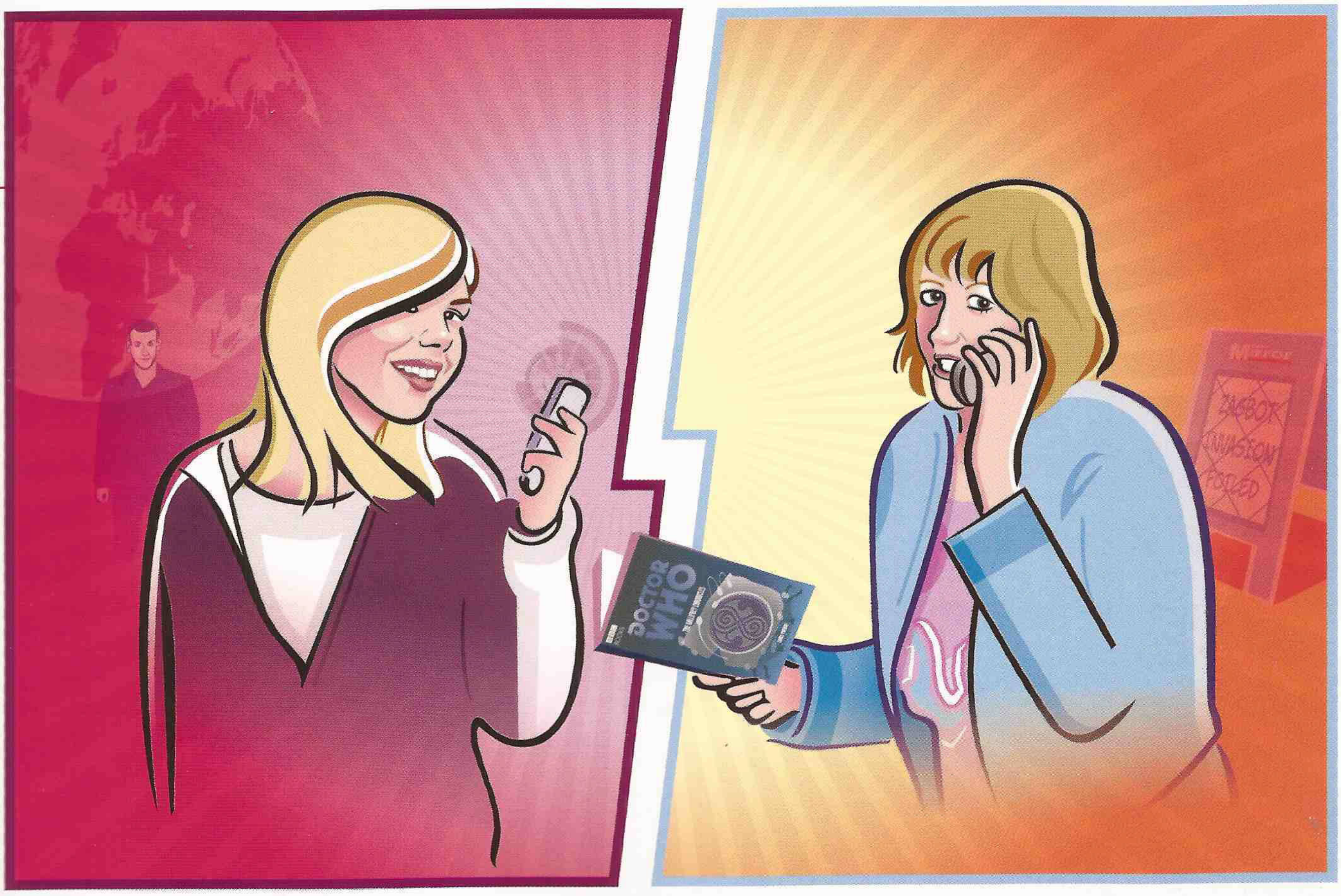


Now, if you're new to the series, or just dipping in, then it doesn't matter if you're following these hints or not. Each individual story makes sense without that knowledge. You can just shrug it off, if you want, like when your parents talk about strange things like "Ena Sharples" and "thrupenny bit". But if you want to follow the links, then maybe the stories get a bit richer, a bit more interconnected. And these tiny links continue all the way up to the end of the series, reaching some sort of conclusion in later episodes – and since I'm not one to give away spoilers, then why the hell am I talking about it here?

Well, there have been a number of Wars. Between 1996 and 2005, when *Doctor Who* went off-air, there's been a mighty and wonderful industry of original novels and audio dramas, creating new adventures in different formats, for all the old Doctors. Brilliant, inventive stuff. And the BBC Novels did create a long-running story in which the Eighth Doctor saw his home planet destroyed. Is that the War I'm referring to?

No. In a word, no. There you go. No. While I'm usually happy for old and new fans to invent the Complete History of the Doctor in their heads, completely free of the production team's hot and heavy hands, this one issue bears spelling out. I reckon, by now – and I'm writing well in advance of transmission, it's only the last day of March for me – there will be fan sites and message boards wondering about the War. Maybe old fans will be puzzled, wondering if the Novels' War has now become part of the Doctor's televised adventures. ('Is it canon?' they will ask, using a word which has never been used in the production office, not once, not ever.) And more importantly, new viewers might step into the new world of *Doctor Who* fandom – oh tread lightly, be brave, carry oxygen – and wonder if they've missed out on something. Crucially, they might even wonder: do I need to read the old Novels in order to learn about the War and understand what's happening on screen?

Again, no. Absolutely, no. Yes, in the Novels, there was a War, and the Doctor's world was destroyed. But no, that's not what Chris Eccleston's Doctor is talking



about on screen – this War, the Time War, is brand new and belongs to you, the viewer. This actually highlights something unique about *Doctor Who* in the world of sci-fi and fantasy: the fact that it's made by a Public Service Broadcaster, and is paid for by you, the licence-fee payer. As a consequence of this status, the BBC has to be very careful with its merchandising. We're happy for you to enjoy the Doctor off-screen, and read the new Novels, and play with a toy or two, if you want, but we must never, ever make that purchase necessary. That would crack the BBC's Charter in half. We cannot, *must* not, demand that you buy a product. Honestly, the vital and strict guidelines would be broken, and I'd be held prisoner in a BBC jail, sandwiched between the man who invented Lesley Joseph's *Rumble*, and the *Celebrity Stopover* team. To spell it out: if you had to buy a BBC Novel in order to understand the plot, as transmitted on BBC One, then we would be breaking the BBC's guidelines.

We want the merchandise to be good. We want it to connect with, and enrich, the television series. We've had the first three novelists on set, and locked away in edit suites, watching rushes and early edits, so that their Doctor and Rose correspond with ours; this Magazine has had scripts and set visits to make sure the comic strip characters tie in with ours; I've written text for the *Monsters and Villains* book, to add a bit more depth and background to on-screen aliens. But these are all extras. You can enjoy the TV stories without having to shell out a penny in the shops. That's how it should be, and how it *has* to be.

> "IF ROSE'S MOBILE PHONE IS CONNECTED TO EARTH, WHY DIDN'T JACKIE CALL IT WHEN ROSE WENT MISSING? WELL..."

For the moment, the Novels have to follow behind the TV series. They can make sense of things in our wake. If Novels-to-come want to explore the Time War in retrospect, then that's fine and dandy; added enjoyment, not compulsory information. Indeed, the forthcoming Novel, *The Gallifrey Chronicles*, by the very brilliant Lance Parkin, wraps up the previous, prose Time Lord history, and then steps to one side, ready for the Ninth Doctor to take centre stage (so, yes, if you want to think of Novels and TV series as one, continuous story, then the Doctor's homeworld gets destroyed twice! Which is kind of careless. Although we've had two World Wars, so who are we to talk?). As a matter of fact, the original intention was for Lance's book to be published just before the transmission of our first episode, so that the two fictions would dovetail nicely. But the BBC's Editorial Policy – a mighty and powerful department – realised that, with its title alone, *The Gallifrey Chronicles* would imply that the book was a necessary purchase in order to understand the narrative of *Rose*. Guidelines crack! So edicts were made, and the Novel's release was shifted down the calendar, to come out after the TV series, so that the stories didn't appear to be overtly linked.

There you go, then! The Time War being talked about on-screen has never been seen, never written about, never drawn; no old fan has greater knowledge than a new viewer. We're all on the same journey, and anything can happen! Oh, and there's more than Time Lords and Daleks at stake. Beware the Bad Wolf…

BUT REALLY...

You're sick of this. You want to hear about Series Two. But if we learnt anything from Series One, then it's this: holding back as much information as possible certainly worked. That insane blaze of BBC Publicity in March wasn't an accident. It had been planned, brilliantly, for 18 months (and thank you, Paul, Annie, Michelle, Kerry, everyone – nice job!). So we'll try to do the same again.

At the moment, six scripts are being written; they're actually being typed out on computer screens across the country, right now – my first one, and five more episodes by four other writers, with more commissions about to be sent out, as soon as Julie, Phil and I can grab a phonecall together. Yes, it's happening, it's real, and there'll be more about that in next month's **DWM**. (Although none of these adventures involves the time-altering Zagbots, which, frankly, is a shame.) So I'd better get back to work.

But did you notice? How the words 'Series Two' became so easy and ordinary? When a couple of years ago, they would have been unthinkable. Glorious days. ■

Illustrations
BEN MORRIS

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